

# ARCHITECTURE

The PROFESSIONAL ARCHITECTURAL MONTHLY

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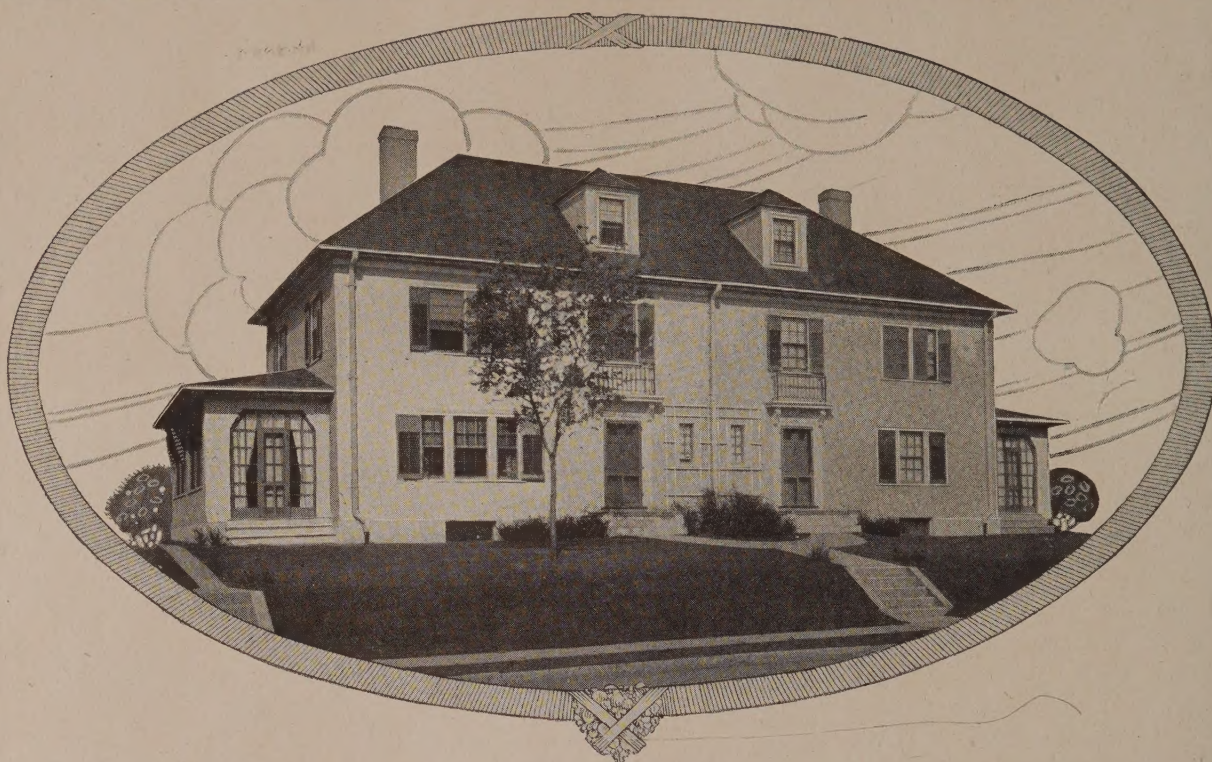
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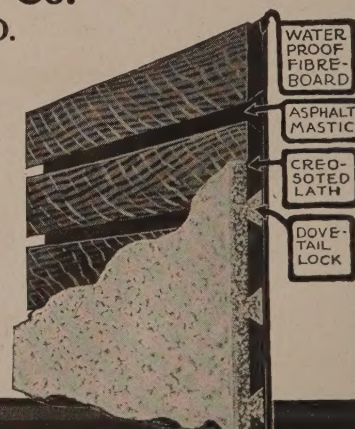
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OLD COLONIAL DOORWAY.

*Pencil drawing by Bernhardt E. Müller.*



# ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXVIII

DECEMBER, 1918

No. 6

## The Seventh Annual Housing Conference

Boston, Massachusetts, November 25 and 27, 1918

*By Charles C. May, Architect*

HOUSING reformers, individually and in conference, are wont to discuss conditions of the far future; and while they are accustomed to forecasts, they are prepared to be resigned if realization is reserved for the eyes of another generation. Witness the fact that we may shortly compare the reports of 1866 and 1918 upon similar conditions of housing in identical sections of Boston. It comes as something of a jolt, therefore, when the subject of discussion passes too hurriedly from conjecture to reality, and prophecy must needs take another leap into the future.

At last year's housing conference the air was charged with the war situation, and conjecture and prophecy were rife as to the part Federal authority was to play in the history of housing during the war. At the conference this year these conjectures and prophecies were not only realized in the flesh but the products of government activity were ready to sit for their pictures and to make their bows with almost debutantic self-possession. Conjecture, meanwhile, must hurriedly pack up and make the next leap forward. Thus thoroughly is the housing conference, like all else, speeded up during war times. Not that housing conferences have any tendency to drag. On the contrary, its activities are shot off with the rapidity of machine-gun fire, arranged as a two-ring circus.

The annual reports of the Housing Association secretary, Mr. Lawrence Veiller, when placed, as it were, end to end, seem to indicate a very real interest in matters of housing through a constantly widening group of individuals, of municipalities, of countries. Perhaps we should say, in speaking of the interest shown by foreign countries, that it is new, not as much in housing per se as in the fact that America also is tardily lining up among the nations which look to governmental aid in low-cost housing by wholesale.

For itself, the Association shows a gain in membership of 30 per cent, having now reached 920. In a war year this is an excellent record, since club memberships have not been generally booming. Among outstanding events of the year, the launching of the large Federal experiment by far outweighed all others. Preliminary to this, though not all directly in connection with it, a large number of housing surveys were made, such as those at Niagara Falls, N. Y., Wilmington, Del., Philadelphia, Pa., and on the California coast. Very significant, too, was the adoption by the Federal Government of its set of minimum standards, to which all construction under the United States Housing Corporation or the Housing Bureau of the Emergency Fleet Corporation must conform.

The general condition as reflected in the reports by

delegates may well be summarized by that given by Mr. Ihlder for the Philadelphia district. There, he said, the year had been marked by three features, of which two were bad and the third good. The former were, first, the increased occupancy of unsanitary dwellings; second, the increased amount of overcrowding. The good element came in the construction of a large number of government developments in that neighborhood. As further encouragement, it may be hoped that the first two features—the bad ones—are no more than temporary; while the third one may be permanent and far-reaching in its consequences.

The first scheduled meeting was that of Monday morning, November 25, at which Doctor James Ford, formerly of Harvard University, but now holding an important position with the United States Housing Corporation, spoke on Rent Profiteering. The person who is engaged in this form of diversion and occupation cannot be detected by abstract definition, nor yet by the fact of a 10 per cent to 15 per cent increase in rents. It may be found when all the facts are examined that such a raise is entirely justified, and that the specific need in a given case is an educational course for the tenant rather than a penitentiary term for the landlord. Doctor Ford told in some detail of the formation of local committees throughout the country, which have been sitting as arbitrators in these cases of complaint and disagreement, and of the marked success they have made. Wherever possible an agreement was amicably reached; where necessary, the dread power of publicity was invoked or threatened. Mr. John C. Ellis, in a very moving story, told the workings of the committee at New London, Conn., where the plan was first adopted. It would seem from the record that the committees have been successful, and that the open question is whether they ought not to be continued as a peace institution to help in the task of bringing the landlord and tenant nearer together.

As the outstanding event of the year was the inception of the Federal housing programme, so the liveliest interest focussed upon the story of its record. It is, of course, the story of an intricate piece of machinery, entirely new and of a distinct type, laboriously built up, section by section, at length beginning to operate as a unit, to turn out its finished product, but then abruptly halted. We have not specifically been told, but we hardly need to be told, of the difficulty of maintaining the morale of an organization when the chief incentive for which it has been working at high pressure is suddenly withdrawn—when its mind must be occupied not so much with turning out its product in quality as upon conjecture as to its own future existence. The



story of the inception, birth, and infancy of the United States Housing Corporation was authoritatively given out by its vice-president and assistant director, Mr. Joseph D. Leland, 3d, of Boston. The history he summarized is becoming fairly familiar through previous publication; the record of accomplishment shows the organization striking its pace with a vengeance—eighty-two projects under way or in preparation for contract; buying for the construction programme booming along at the rate of a million dollars a day.

But the mind of the conference, as of the individual, tended immediately to leap forward to the what next? Is this machine purely a war-time product, superfluous in the hereafter of peace time? Or is it a recognition of a social need which existed long before the war, which was revealed in sharper outline by the war, and which will continue and become more aggravated if left untreated after the war? These questions were discussed by Mr. F. L. Ackerman, in a paper which he called "Government Housing—Federal—State—Municipal—Is It Desirable?" It is not easy to summarize in a paragraph the broad statement of a national ideal, the problem involved therein, the policy to be adopted looking toward its solution. The trend may, perhaps, be generally expressed by a few culled sentences bearing on the most significant points: As to the ideal—

We are here for the purpose of formulating a statement embodying no less than an ideal with respect to the physical conditions under which men live, to indicate the nature of the problem confronting us in attempting to realize that ideal, and to discuss in broad outlines that policy which will make it possible for every man, woman, and child of the nation to live in an environment which will neither stifle nor crush their spirit, and make them impotent to render national service in times of war or in times of peace.

This, translated into more concrete terms, becomes the objective problem thus stated. It is, first of all, that of establishing by education and not by law a national minimum with respect to the conditions under which men live, and then by a programme looking toward decentralization, to demolish our slums and rid ourselves for all time of the intolerable conditions of congestion which now but breed Bolshevism in our American cities. So long as the slum and the congested areas remain, there is no hope of developing a national life expressive of our avowed national purpose. It is the complete demolition of these social-sore breeding areas which is our immediate task. And since experience is universal and unanimous that the police power of the government, coupled with restrictive legislation, but nothing more, can never hope to solve the problems of congestion and below-standard living among minimum wage-earners, he goes on to state the programme: What I propose, however, is that the problem of providing all men with adequate homes shall be attacked by government—government being made directly responsible, and its function so organized as to acknowledge its ability to act as an association of consumers. Surely homes—decent homes for all of the people—are no less vital from the standpoint of the individual and the nation than is the carrying of the mails or parcels, or of building hospitals and jails. This proposition, brought forward in a half-dozen forms during the progress of the conference, sounds the key-note of this year's deliberations. It was expressed in the labor view by Mr. Edward McGrady, who made a strong case from the premise that a government which can, in war time, claim the body of its citizen, is in duty bound to make it possible for the best well-paid worker to produce that body at the country's call, in proper, healthful condition. The same note appeared in a discussion by Doctor Woods Hutchinson, who maintained that, hence-

forth, two most potent factors would be felt, forcing the subject of good housing to an issue—first, the great body of labor itself, speaking through its unions; second, the great body of the national army, as returned into civilian life. And perhaps the weightiest word was this, quoted from a speech of Lloyd George: "I solemnly warn my fellow-countrymen that you cannot maintain an A-1 empire with a C-3 population. . . . You cannot bring up healthy people in unhealthy homes. We have talked about it, we have played with it for forty or fifty years, but it has really never been taken in hand. . . . We have had acts running into hundreds and hundreds of sections. We have had regulations that would fill a library. We have had the most attractive pictures of model dwellings and endless authorities. But you cannot plough the waste land with forms; you cannot sweep away slums with paper; and you cannot cope with the wants of the people with red tape."

The evening session of Monday was distinguished alike by its presiding officer, Doctor Charles W. Eliot, former president of Harvard University, and by its two speakers, Mr. Thomas Adams, town planning adviser to the Commission of Conservation of Canada, and Doctor George E. Vincent, president of the Rockefeller Foundation. Mr. Adams, who is especially gifted in the power of presentation of the less concrete, more spiritual elements of town planning, housing, and kindred problems, in speaking on "Housing and Construction," surveyed the main factors of our post-war adjustments, gave the outstanding features of England's programme, which, by the way, has been the subject of study since 1915 by a Ministry of Reconstruction, and formulated a series of recommendations for procedure. He, like those we have just quoted, regards it as proper and desirable that the Federal Government take an active and leading part in aiding municipalities and States to improve housing conditions, by the erection of new houses, the destruction or alteration of slum dwellings, or by financing individual erection of dwellings. And in doing so, "no real success can be obtained unless housing, local transportation and land development are dealt with together."

Doctor Vincent presented, very delightfully, the reactions of the non-professional visitor at a first sight of English housing accomplishments at Gretna—his first vivid pleasure in the seeming millennial solution of human housing troubles, his questionings as to the economics of the situation in England, and their adaptation to America, and his later ponderings over the resulting dilemmas. His words roused surmises among the hearers, later voiced by Doctor Eliot, that possibly, as one of its reconstruction activities, the great institution which Doctor Vincent represented might interest itself in the study and betterment of housing conditions.

The second day of the conference was Boston Day, beginning with a presentation of the persistent slum conditions of her North Side, and the fight against them which has been planned and is being waged with increasing momentum. Mr. Ralph Adams Cram, chairman of the City Planning Board of Boston, was the speaker. He pictured first the gradual decadence of the North Side from the region of stately residences to one of the densest congestion of tenements, many of them yardless and streetless, lost in the interior of all but solid blocks. Conversely, he reported the plans of the board, aiming at the regeneration of this area through condemnation of slum areas, cutting through new thoroughfares, and opening up block interiors as has already been done in the Morton Street improvement. The preparatory work has apparently been done in a most thorough way, and this fact, coupled with the favorable attitude of



the present municipal administration, promises well for the fruition of the plans.

Following Mr. Cram, the second meeting was occupied, first, by a discussion of the relation of a city Health Department to the housing problem, and, second, by a discussion of the new "Housing Standards of the Federal Government," by Mr. John Nolen. He did not attempt a detailed criticism, or a review of clauses, but selected as most significant "three outstanding proposals, each absolutely fundamental to good housing, and each more or less in conflict with the common practice of our time."

"These three outstanding proposals are," to quote further, "first, that row or group houses are not normally to be more than two rooms deep; second, that side-yard space between adjacent buildings is to be at least sixteen feet, and preferably twenty feet; finally, that tenement and apartment houses are considered generally undesirable, and will be accepted only in cities where, because of high land values, it is clearly demonstrated that single and two-family houses cannot be economically provided, or where there is insistent demand for this type of multiple building." Mr. Nolen called attention to the new position which housing has taken on the nation's platform, and held forth hope for new standards of action coming about through three new-spring influences: "co-operation, a new scale of money expenditures, and a raising of democratic ideals."

This Tuesday afternoon was marked as a vacation from intensive meeting and discussion, substituting a fresh-air treatment in the form of a motor trip through the upper and lower extremes of Boston's home districts, and then outside to view the water-front, the park system, the three-deckers, and the suburbs. The trip proved an experience of high interest and low temperature—so much so that those who came unprepared for New England winter winds were inclined, when the cortege reached the open sweeps of the water-front, to forget their ideals as housing reformers and long for the cosy slums of the North Side.

Back to work that evening, the conference listened to an address by Mayor Peters, of Boston, who pledged the active support and co-operation of his office to the betterment of housing in Boston; to an illustrated talk by Mr. Edward T. Hartman, of the Massachusetts Civic League, who emphasized the point, already attended to in other meetings, of the vital influence of the land question upon housing; to a serio-comic presentation by Mr. Ihlder of Boston's impression upon the outsider; to a serio-comic response by Mr. Charles Logue on Boston's reactions upon itself; and to a thoughtful paper by Mr. Charles B. Ball, of Chicago, dealing with the remedies for the housing evils, as evident to native and outsider alike, or as another would put it—to those truly Boston and those Boston-plated.

With the third day came the opportunity for the architects to show their wares and voice their views. At the first section meeting descriptions, with lantern-slide illustrations, made the conference acquainted with several of the war housing communities sponsored by the Federal Government—first, that called Atlantic Heights, at Portsmouth, N. H., a collection of single and semidetached houses, designed by Messrs. Kilham & Hopkins, of Boston; second, a new suburb of Wilmington, Del., called Union Park Gardens, showing an interesting town plan by Mr. John Nolen, and furnished with semidetached and group houses by Messrs. Ballinger & Perrot, of Philadelphia; and third, Yorkship Village, near Camden, N. J., whose town plan and architecture are both by Mr. Electus Litchfield, of New York, and whose charming quality had already called forth much comment during the previous sessions.

Following these gentlemen, Mr. Richard Henry Dana, Jr., argued for the advantages and possibilities of the group house. His points were well taken, and it would seem that the case he makes out is being increasingly accepted as good practice in this country, as it has long been standard in others. His programme is based upon the government standards already mentioned as fundamental—that of the depth of two rooms, and that where side yards do occur, they be not less than sixteen feet, and preferably twenty feet wide; it also assumes the communization of the rear-yard space and service path, and it contemplates only fire-proof materials for roofs and walls, both exterior and party.

The second section meeting of this morning was dedicated to problems of maintenance and administration. The field was covered by three speakers, opening by Mr. Fred C. Feld, manager at Yorkship Village, and continued by Mr. Harold G. Aron, of Philadelphia. The last word, however, remained to be spoken by a woman, and be it said it was an able and entertaining word spoken by Miss Marguerite Walker Jordan, of Altoona, Pa.

At the luncheon session a short time was given to presentation and discussion of a large topic—the "Own Your Own Town" proposal, of which we have recently read in our journals. It was presented by Mr. Lawson Purdy, chairman of the Committee on New Industrial Forms, of New York City, and it goes without saying that it was presented in a broad way. We cannot here outline the scheme, aside from the simple fact that in its principle of partial ownership of large benefits, instead of exclusive ownership of very small ones, it is closely allied with the co-partnership principle as worked out in England.

The final meeting of the conference was devoted to the subject of "Labor Turnover as Affected by Housing." This was a subject to which great interest attaches among those who study the matter of industrial housing, for it has always appeared that the strongest arguments for a housing programme would be available if a direct, proven, and statistical relation could be shown between good housing and a reduction in labor turnover. The difficulty has always been in eliminating the multitude of other factors which have a bearing on turnover. Even in the illuminating paper read by Captain Boyd Fisher the great majority of cases cited showed high labor turnover caused by absence or scarcity of dwellings rather than to poor housing. One instance, however, was applicable to industrial housing in general as well as to war housing—a case in central Ohio, where among negroes properly housed the turnover was 107 per cent, while among a similar group, improperly provided for the turnover amounted to 1080 per cent. The subject was amplified by Mr. Leslie H. Allen, of the Abertaw Construction Company, of Boston.

The Seventh Housing Conference was very largely attended, the interest was lively and sustained, the papers were of a generally high order. If a key-note of constructive sentiment might be withdrawn from the mingled tones of the three days, it might be thus stated: The time is past when the responsibility for housing the worker may be lightly tossed about from the philanthropist to the corporation, to the worker, to the speculative builder. Government has exercised many functions not previously common—among them that of commandeering for war the lives of her citizens. Does it not, then, follow that government is responsible also for those lives in time of peace to the extent of insuring to every man the opportunity of delivering his bodily quota in acceptable condition? If so, then government must interest itself permanently in housing.



# The Technic of the Pencil

By *Bernhardt E. Müller*



France.

THERE is no question but that the universal medium of expression in the art of drawing is the pencil. Few as yet realize its wonderful possibilities, but the artist would be wise at the very outset to keep his thoughts free from doubt as to his ability to acquire skill in the use of it.

The pencil is a happy and flexible medium whereby the innermost feeling and character of the artist can be expressed, for the pencil fairly speaks when its use is properly understood. It not merely renders outline, form, composition, etc., but the very mood of the artist may be expressed.

Study carefully the remarkable sketches of C. E. Mellows, F. R. I. B. A.; Charles Woodbury; F. D. Harding; Joseph Pennell; Arthur Tucker, R. B. A.; Bertram Grosvenor Goodhue; E. Borough Johnson; P. Novel Boxer; Vernon Howe Bailey and others that are known by their pencil work in magazines and books that are being published from day to day.

The pencil as a medium is found to be the simplest, adapting itself especially well to architectural rendering, and when rightly used it has a certain charm that is not obtainable in any other medium.

In using the pencil the artist should strive for soft, firm, broad, rich strokes, together with thinner lines, showing delicacy as well as depth.

Avoid fine, hard, and fussy, overworked lines. Good lines are never hard, vague, nor uncertain. They should be firm in direction, sure in understanding, and soft and graceful in quality.

Before attempting to draw a subject the artist should gain some freedom in handling the pencil by practising strokes and lines of different widths and values, as shown in Fig. 1. This will give skill, refinement, and the artistic touch that is needed in

laying on various tones, bringing out the values in light and shade.

Technic is developed through constant practice. This, however, requires the mastery of the pencil. Technic in any medium demands the highest knowledge on the part of the artist to express all the values in the most perfect and effective manner obtainable in that medium.

The English draftsmen both in architectural and decorative work have developed remarkable technic in the execution of their pencil sketches and renderings, showing unlimited individuality in expressing also appreciation of the possibilities of the medium.

Only an experienced pencil draftsman can produce or express many "colors" or values of light and shade as well as many textures in a suggestive way.

In attempting a problem in drawing the artist should first block out the subject lightly and accurately with a fairly hard pencil. After this is accomplished the details are considered and drawn in like manner. The more care given to the drawing the easier, quicker, and more perfect will be the rendering.

The lines used in rendering a subject should be crisp and clean. A rubber should never be used.

To be fearless and to be sure plays a very large part in your drawing, and this priceless quality is obtained only by realizing the truth that your drawing is an expression of a mental condition; the quality of your thought determines the quality of your drawing. The more impersonally or unconsciously we draw the more successful our drawing will become.

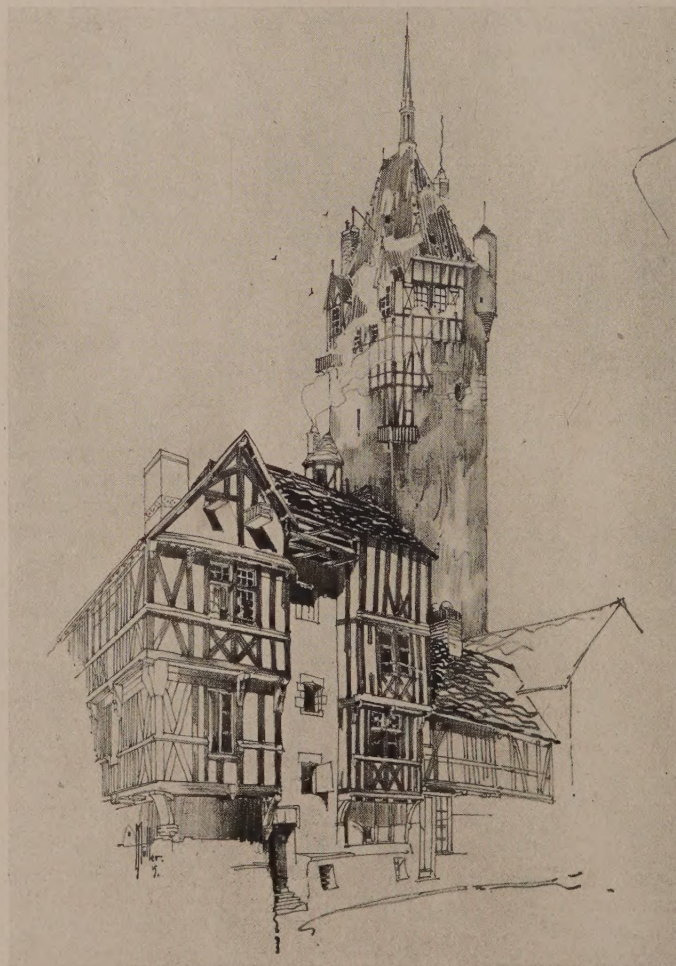
The following are a few practical points that may prove helpful to the student:

1. Let fear have no part in your work. Determine to draw, and to draw well.

2. Always select the best quality of materials for drawing.

3. Use pencils of any degree of hardness, according to the effect you wish expressed in your drawing.

4. For rendering, sharpen the pencil to a blunt point, well sup-



Composition drawing.





Exercises.

ported by wood, and the point flattened on one side, thereby enabling you to make lines of all widths and qualities.

5. Never cross lines or go over the same line twice; it will mar the beauty of your drawing.

6. Place several sheets of paper underneath your drawing; it will be easier to work.

7. Make your pencil drawings small rather than large, as the pencil is not adapted to cover large surfaces, although large drawings have been frequently successful.

8. In starting a sketch first decide upon the point of interest,

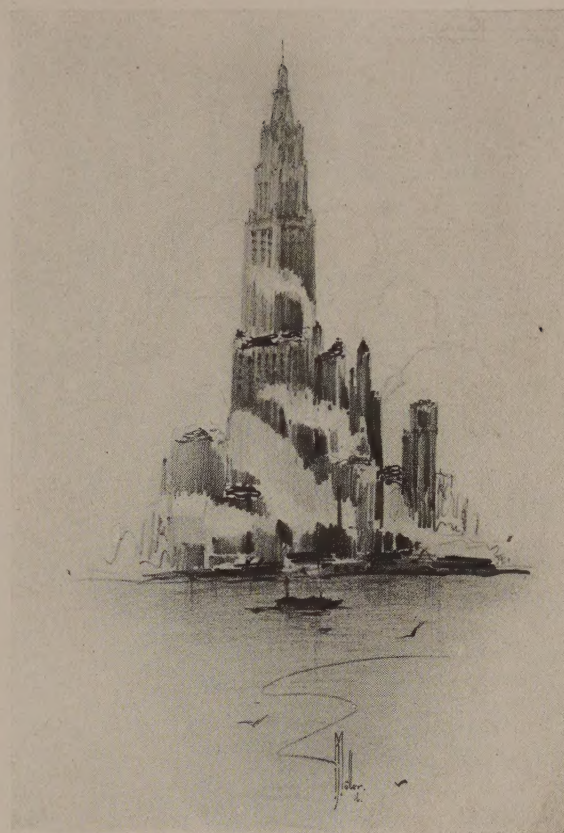
and render the contrasts of this part with more emphasis in order to keep the attention centred at this point. Diminish soft grays as you recede into the less important parts toward the background.

9. Start to draw simple subjects before attempting the more complicated ones.

10. The artist should first seek the best composition



Outdoor thumb-nail sketching.



Sketch from the ferry-boat. Woolworth Building.

of his subject, which means its entire arrangement, and involves general outline grouping, effect of light and shade, color, etc., all harmoniously agreeing. In other words, it should tell the story in the most artistic manner.

The artist, therefore, should always remember that the object of art is to use all the possibilities of his subject to advantage and to carry his idea as beautifully and powerfully as he is able.

11. It is well to copy good examples of pencil renderings up to a certain point, using these examples only as stepping-stones to carry out your own method of drawing.

12. Last of all, do not let discouragement take hold of you; it will rob you of what is rightfully yours.



Rendering of house.





A WRECKED HOME IN FRANCE.



A CHURCH. Pont Arcy, Aisne.



YPRES IN RUINS. Part of the Cathedral Church of St. Martin.



A CHURCH. Somewhere in France.

PENCIL SKETCHES BY BERNHARDT E. MÜLLER.



# Ethics of the Architectural Profession\*

By W. A. Langton

A RIGHT understanding of the principles that should regulate the behavior of those who practise a profession is involved in a right understanding of the nature of the profession. In considering that we shall, at the same time, be able to consider the snares that lie in wait for the inexperienced and the thoughtless, snares manufactured for the most part by members of the profession who do not understand the nature of their calling or by the very public for whose advantage it is that the restraints of professionalism should govern the practice of architecture.

A profession has two essential peculiarities: it acquires special knowledge so that those who want to obtain its results are obliged to put themselves in the hands of a trained practitioner, and the article which is for sale and purchase is the intangible, unassessable, and unguaranteed measure of the practitioner's power to perform an important piece of work. There are, as it were, no goods upon the counter. This latter condition is, it is true, also the case in other callings in which the thing for sale is personal service only; but the element of importance is lacking.

From these two essentials, then—that the architect alone has the talent and training required for his work, and that his possession of these requisites is always unproved for work not yet done—we may deduce the principles that should govern him in his relation to his art, to his clients, and to other members of his profession.

THE FIRST POINT, and the principal point, in the ethics of architectural practice is that the architect should be able to do the work he undertakes to do. He must fit himself to deserve the confidence that is placed in him. Most architects get the length of insisting that they be given the full confidence of their clients. They are always ready to exalt the architect. There are, no doubt, some who think that this institute is intended to exalt the architect, to take care of his interest. It is not. This institute and our provincial associations are intended to exalt the art and practice of architecture, to create high ideals of both in the minds of architects and so help them to better performance. These bodies are, therefore, really intended to take care of the interests of the clients of architects. There is no room for any other aim, for the practice of architecture is the service of clients. The architect must have not only no other aim which contradicts this, but he may give himself up wholeheartedly to this aim with the certainty that in it will be fulfilled all legitimate ends of his calling, art, honor, profit, and good-will to men.

IT MAY BE ASKED, in connection with this, Is not the architect to think of his fee at all? In reply to this we must

recognize that, though the carrying out of an architectural design is of so complicated a nature that the joy of performance can hardly obtain all through for the artist, as it does in simpler arts which are executed by the artist's own hand, yet it is creative work; and the results, in their development and attainment, are an end in themselves

and enough to absorb the mind of a real artist to the exclusion of thoughts of the reward. But the architect's mind, or the composite mind of a firm of architects, must include a grasp of the means of financing the expensive operation of producing good work. He must, for that reason, think of his fee. But the fact is that for nearly all kinds of services there is no occasion to think of it. The schedules of fees fixed by the associations are intended to make such thought unnecessary. They are arranged, so far as possible, to secure for all kinds of work a payment that will enable the architect to keep up the means of performing it properly.

If the provisions of the schedule prove to be insufficient, or an architect thinks he is entitled to more, he has a perfect right to fix a fee to suit his own ideas; and, indeed, he ought to do so. He cannot meet an insufficient fee by work to match. There is but one grade of professional work—the best; and it must be paid for. It must also be paid for by the client.

THE LATTER condition opens up another point of proper practice. It is not conducive to the proper practice of architecture, that is to say, to the true service of the client, that the architect should receive pay from any one but the client or should find pecuniary profit in building for clients in any other way than by direct payment from the client. He may not, therefore, deal in building sites in such a way that it is to his interest that a client's building should be placed on one site rather than on another. He may not be a party in the contract or have any interest in it. He may not receive payment of any kind from any one who is concerned in the erection of the client's building, except the client himself, and, therefore, for instance, if he has made a successful invention in building material or contrivance, he had better get rid of the patent right altogether rather than make his profit in royalties on its use. He must, in short, have payment for his work so arranged that he can give himself up to it, when it is once undertaken, without thought for anything but its perfection in the interests of his client.

HERE ARISES another question, which is often raised by architects, How far is the client to be humored in wishes which interfere with good design? This question deserves a paper to itself. The answer turns upon the question, What is good design? My own opinion is that, where the client's wishes have interfered with good design, the defect is to be referred to the designer. The problem set before the designer is the client's wishes. It is from these that he must make his design, not from his own preconceived notions embodying some architectural conception. We do not look for draftsmen's designs from architects. Taste can take precedence of precedent. The true architect takes fire most when confronted by a problem. It is the reconciling of inconsistencies that gives life to his design. Why should we find the irregularities of old work, the freedom of good classic design, the imperfections in logic of the English Gothic so charming, and yet fear to have in

\* Abstract of paper read before the Royal Architectural Institute of Canada.

(Continued on page 330)

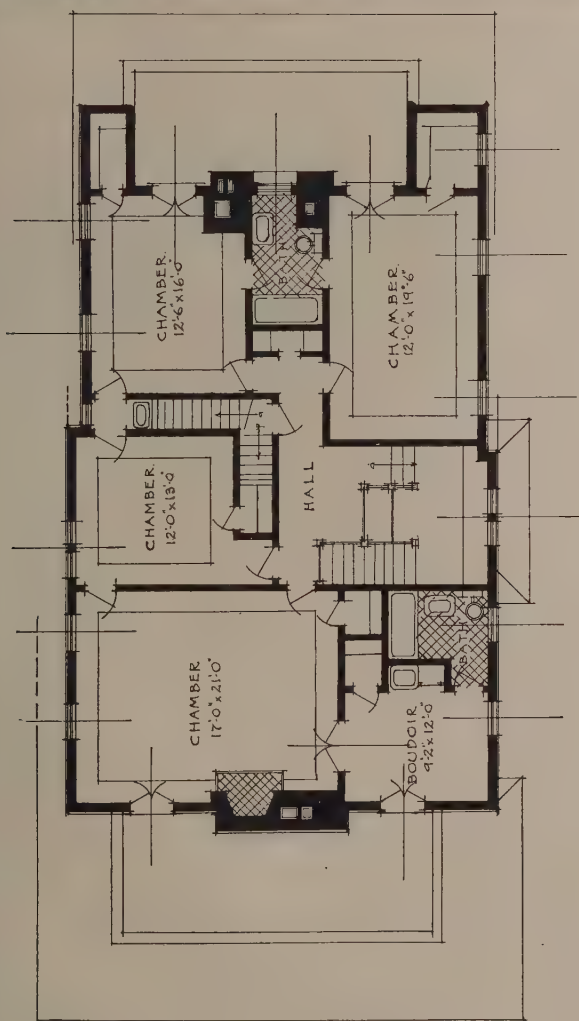




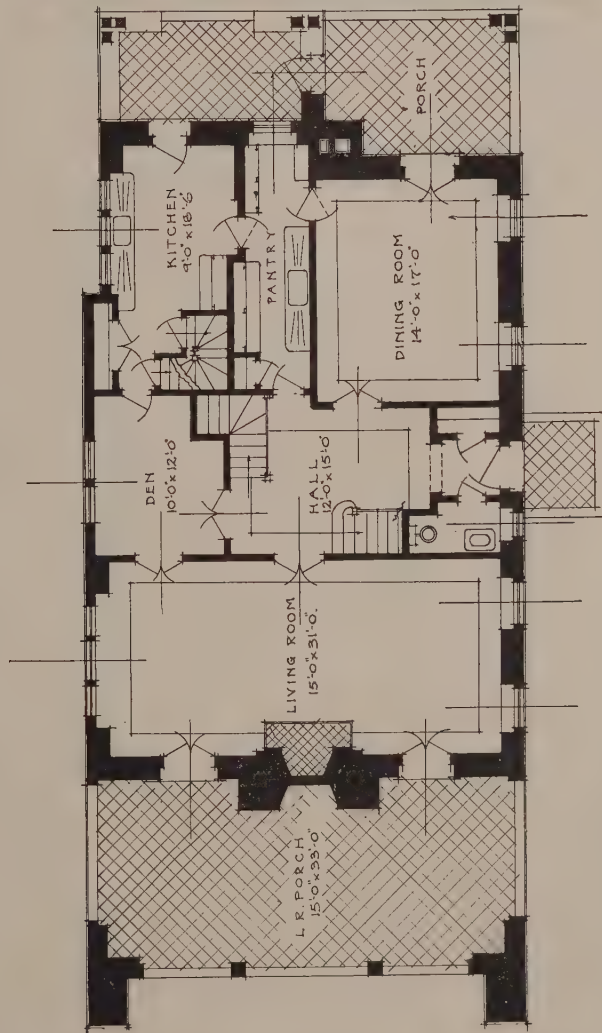
HOUSE, V. E. MINICH, HARTSDALE, N. Y.

Caretto & Forster, Architects.





HOUSE AND PLANS, V. E. MINICH, HARTSDALE, N. Y.



Caretto & Forster, Architects.



our own work irregularities that have a reason and imperfections that make for comfort? It is seldom that faithful effort to combine good work with attention to the client's wishes will find that the two are really incompatible; but if it does, if the architect finds at length that he must suffer opposition, he will be able to back it with good reasons.

The architect must, however, be on his guard against falling in with the wishes of his client when the latter wishes to do something that is not decent behavior toward a neighbor or in the way of evading municipal regulations. It must be remembered that at the back of his mind the owner is relying upon his architect to keep him within limits in these matters. He feels out in consultation how far he may go in considering exclusively his own interest, and will not think well of an adviser who lets him go too far. It is the architect's duty, in the first place, to see if the object the client has in view can be obtained without encroaching on the rights of others by further study of the plan or by original contrivance. If it is manifestly impossible to do otherwise than wrong, it becomes the architect's duty to point out to his client that in so carrying out his wishes he would be giving him bad service and that he must decline to do so.

Even at this pinch it must be seen that quarrelling with the client is not included. The architect must be reasonable or he is wrong. If the architect is reasonable he must be right; and he is most likely to meet with the respect which is his due and the deference to his opinion which the case demands. Where a client and his architect part in mutual anger, there is room for the architect to doubt the ethical correctness of his own conduct.

The question of taking part in competitions which exercised so much the minds of a past generation of the profession has been settled for practice by a compromise. No architect really believes that there is any real ground for the idea of the general public that the best possible design for a building is to be got by making a selection from a number of designs by different architects. One may say with certainty that the designs are not the best that can be made; for any of the same architects would produce better results if they had an opportunity of studying the problem quietly in consultation with the clients. Nor is the selection that is made at all certain to be the best selection. But, because competitions offer such a chance of a short cut to pecuniary success, there are always architects to be found who will support them. The councils of the profession have, therefore, agreed to accept, as offering some chance to be productive of good work, those competitions in which the competitors are paid for their sketches, so that they can afford to put into them a proper amount of study.

In connection with young men and their work, it is worth while to notice a question that has arisen with the advent of large commercial buildings and large building firms. The builders are said to seek the elimination of the architect, offering to be responsible for the design as well as the construction of the buildings. We

know, as a matter of fact, that there is no such elimination in the case of the most important buildings of this kind; nor, in similar cases, are the owner's interests likely to go unguarded for the want of an architect employed by himself; but there must be a good deal of commercial building on a large scale done in this way. The designers, who work for the builders, must have an architectural training. Who are they? There may be some doubt among architects as to the propriety of architects being thus associated with builders. Any architect in such practice as to be in the way of employment to carry out similar work on behalf of the owner is not likely to be sought as a builder's designer, and the situation of now running with the hare and now hunting with the hounds is not likely to arise. For young men, however, graduates of the architectural schools, this is quite suitable work. They supply well what the builder wants and will gain invaluable experience for themselves. Hack work has always been a wholesome exercise for genius in the arts, and there have been much lower walks in hack work in the past than these modern monumental performances in commercial building.

In conclusion, it is fitting to notice how important it is, in order to practise architecture with ethical correctness, that architects should be associated, not only to discuss and elucidate questions bearing upon such practice, but to give one another the support of companionship in sustaining a standard that it is hard to uphold alone. The honorable among the dishonorable is apt to suffer loss; and if we agree in approving of the honorable practice of our profession we had better agree in practising it thus together. This is the reason for professional associations, and it is also a reason why they should not be so wide open as to include practitioners who are unfit or unwilling to give good service to the public. Membership in our associations should be so obviously an advantage, not only from the professional standing it gives, but from the interest and value of the proceedings, that every one who undertakes to practise architecture will find it important for him to seek membership and to devote himself to the kind of professional service that the associations exist to uphold. This refers more particularly to the voluntary association; and it is not at all certain that when there is full recognition of their necessity the effort required to make them of value will not make their influence in the production of good work in architecture greater than that of a statutory association, though less widely spread.

*From "The Building News."*





## Editorial and Other Comment

### *1865 and Now*

THE problems of readjustment that followed the close of the Civil War are the problems of to-day only in a much greater measure. Then our returning armies were numbered by thousands; to-day there are hundreds of thousands of men who are coming back to take up old employments and fill new places in the country's industries. On every side we hear predictions of the beginnings of unprecedented days of prosperity. A member of one of our prominent firms says:

"Building—construction work—has, almost overnight, leaped from a non-essential classification to the greatest of all activities. In the initial order of the War Industries Board, lifting the ban on prohibited businesses and industries, construction work was first on the list of releases, and within a week all restrictions on private or public construction were removed.

"That really was not surprising. Every student of the problems of reconstruction has predicted in his calculations that building would be the supreme activity of early peace times.

"Every indication points to these predictions coming true. There is serious economic need for new buildings, mainly because the building industry has been depressed for years. There is an acute paucity of almost every kind of structure, ranging from small houses for workmen, increased peace-time factory and plant extensions, to banks, large hotels, and office buildings. Soon there will be an unprecedented rush of building. Architects will be given commissions that will flood their offices—so long parched and dry—and orders for plans will be numbered in the order of their receipt and taken care of in their respective turns. The manufacturers of building material will be utterly unable to fill the avalanche of orders, not alone for the construction work to be done in this country, but for the rebuilding of France and Belgium. Almost every ship that sails for Europe will carry a full cargo of building material, supplies, and equipment."

From the office of one of the great trust companies comes this prediction:

"The United States, emerging from the great war after a brief participation which has entailed the lightest cost borne by any of the principal belligerents, with an increased capital equipment and a sizable merchant marine, is in a peculiarly advantageous position for sharing in the long-term growth of business. America's share will be found in an intensive growth, in the development of production at home, with a corresponding increase of its business in the newly opened areas of the world."

### *Thousands of Homes to Be Built*

ONE of our younger architects, who has just received his discharge from the army and has come back to open his office and resume the practice of his profession, says he looks to the future with only the most sanguine expectations. He says there are thousands of homes to be

built, hundreds of old ones to be made over. Many families who have been enriched by the war are going to build a home for themselves, and on every side general building promises to go ahead with unprecedented speed. In many offices that have been in suspense during the period of the war preparations were made to take up the new work with better organization and with a thorough consideration of the new conditions that will have to be met. From all sides we hear nothing but the most encouraging reports of prospects. It will take a little time for readjustment, no doubt, but full speed ahead has been indicated by the government's removal of all restrictions.

### *The National Housing Conference*

MR. MAY'S admirable report on the Seventh National Conference on "Housing in America" in this number gives a very good impression of the seriousness of the discussions and the breadth of their outlook. The various sessions were crowded, and some of them were held in rooms so badly ventilated as to cause general discomfort and protest. Be it said that the fault, however, was not with the committee in charge.

These conferences are a most valuable aid in disseminating clear ideas on the vital problems of living, the housing of the poor in our great cities and in our smaller but congested manufacturing towns, and there isn't a community in the country that may not profit by a careful study of the discussions. Information concerning publications may be had by addressing the National Housing Association, 105 East 22d Street, New York.

### *Leave the Reconstruction of France to the French— Attitude of the Institute of American Architects*

A MEETING of the New York Chapter of the American Institute of Architects was held Tuesday evening, December 3, at the Fine Arts Building, 215 West 57th Street, to discuss the participation of this country in the reconstruction work in France and Belgium and the relation of the architectural profession thereto.

There was a fairly large attendance, particularly so in view of the fact that so many of the Chapter members are absent from New York for service in the army and who are engaged in war work. Mr. Lawrence Peck brought up the matter of the New York memorial arch and introduced a resolution urging the addition of five or seven architects to the committee to investigate and report as to the character and location of the permanent memorial.

The president of the Chapter, Mr. Egerton Swartwout, presided at the meeting, and there were very interesting addresses by Captain Raymond H. Michel and Captain Pierre le Bourgeois, both of the French High Commission in the United States, and also a very technical address by Jacques Greber, Architecte Diplôme par le Gouvernement Français. Mr. Greber has been connected with the work of laying out the new parks for Philadelphia and is connected in an official way with the reconstruction work in France.



Captain Michel's address was very good. He and all the rest said frankly that the war had ended so suddenly that France was almost as unprepared for peace as she had been for war. No one knew just what would be done or just how it would be done or just what professional help would be asked from America. They spoke of our remarkable work in organization and in housing and our wonderful development in manufactures, etc. Captain le Bourgeois's address was extremely interesting. In fact, the whole meeting was eminently successful. The following resolution was passed:

WHEREAS, The New York Chapter of the American Institute of Architects is desirous of expressing its admiration for the heroic conduct of the French people throughout the war and its sympathy for the terrible loss of life and property that they have sustained, and is properly mindful of the debt that America owes to France for her assistance and inspiration in the architectural development of this country; and

WHEREAS, It has a keen appreciation of the ability of the architectural profession in France; therefore, be it

*Resolved*, That the New York Chapter holds itself ready to accord to those engaged in the reconstruction in France any aid and assistance that may be indicated as acceptable by the French authorities; and be it further

*Resolved*, That the Chapter looks with disfavor on any effort or movement on the part of American architects which may tend to lessen or modify the natural participation of our French colleagues in the work of rebuilding their devastated lands; and be it further

*Resolved*, That a copy of these resolutions be sent to His Excellency the French Ambassador and to His Excellency the French High Commissioner.

### *Wages and Prices*

PERHAPS the most mooted question before us to-day is that regarding the continuation or decline of existing prices and wages. Opinions on the subject vary greatly. But one thing appears to be certain, namely, that the problem is fraught with unpleasant possibilities. An indication of such possibilities cropped out only a few days ago, when a prominent representative of employing corporations in manufacturing industries declared that the eight-hour day would have to be abolished and that wages must recede from their present level; to which the leader of a great labor organization replied with this note of warning:

"Our movement is not to destroy but to construct, and all may just as well understand now as at any other time that the advantages which the workers of America and the allied countries have gained, and which we hope to extend even to the peoples of the conquered countries, are not going to be taken away from us, and we will resist the attempt to the uttermost."

It would appear, however, that in this sharp exchange of ideas both the representative of employers and the spokesman of employees did not consider the most potent and really determining factor in the situation, namely, the basic law of supply and demand. The War Industries Board struck the true keynote in explaining a few days ago that it had abandoned the schedule under which grades and prices of shoes were classified from three dollars a pair up to twelve dollars, because "increased production and competition are counted upon to regulate price levels."

There can be no arbitrary reduction of wages to the pre-war basis. Were such folly attempted employers would

suffer as much as employees, and capital as much as labor. That there will be a gradual readjustment is inevitable, but we should remember that for every loss there is some compensation. If wages are *gradually* lowered there will also be an accompanying reduction in prices; consequently, labor will lose none of the just advantages gained during the war, and of which no far-seeing employer would desire to deprive labor. But labor must accept its readjustment of dollar value like the rest of us.

Let us hope that America will be so busy from now on that peace production will be great enough to maintain wages at a high level. And let us hope also that employers and wage-earners will carry into the transition period and into the future for all time the realization, awakened by patriotism during the war, of their joint responsibility, and that they will perceive the wisdom and the blessings of industrial peace. The spectacle afforded by Russia to-day ought to be a lesson of what any other course may develop.

*From address of Francis H. Sisson, Vice-President of the Guaranty Trust Company, New York.*

### *Winter Exhibition of the National Academy of Design*

THE winter academy marks the opening of a New York art season that promises to be one of unusual interest in many respects. It seems too bad, from a merely educational and popular point of view, that the Academy changed its free day from Sunday to Monday. There are many art lovers who visit the Metropolitan Museum on Sunday afternoons who might gladly stop at the Academy on the way up or down town, and the more widely American pictures are made known to the public at large the more likelihood of broader appreciation, and as a corollary the more sales throughout the country. The Academy can well afford to make its exhibitions more generally popular. The exhibition opens December 10th and continues until the 12th of January. The following prizes have been awarded:

Carnegie prize of five hundred dollars for the most meritorious oil-painting by an American artist, portraits excepted, to John F. Carlson, for "Winter Rigor." Thomas R. Proctor prize of two hundred dollars for the best portrait, to Louis Betts, for "Portrait of My Wife." Altman prize of one thousand dollars for a figure or genre picture by an American artist, to Victor Higgins, for "Fiesta Day." Altman prize of five hundred dollars for a figure or genre painting by an American artist, to Leopold Seyffert, for "The Lacquer Screen." Isidor medal for the best figure composition by an American artist thirty-five years of age or under, to Adolphe W. Blondheim, for "Decoration No. 3." Julia A. Shaw memorial of three hundred dollars for the most meritorious work by an American woman who has not previously received the prize, to Evelyn Beatrice Longman, sculptor, for "The Future." Elizabeth N. Watrous gold medal, which may be awarded for a work in sculpture without restriction, to Charles Grafly, for his portrait of Child Hassam. Helen Foster Barnett prize for the best piece of sculpture in the exhibition, the work of an artist under thirty-five years of age, to J. M. Lawson, for "Belgium, 1914."

### *Announcement*

Frank Seeburger and Charles F. Rabenold announce the removal of their offices to 1011 Weightman Building, 1524 Chestnut Street, Philadelphia. November, 1918.



# Making Old Homes New

## Some Recent Country-House Alterations

*By Dwight James Baum*

IN many localities out of the war centres, which included many good-sized cities, the various building trades have been planning work to keep their organizations intact. Many general contractors as well as subcontractors have by years of labor and organization collected a force that they would be unable to reassemble if they permitted disintegration at this time on account of lack of work. These organizations existing in all localities are in a position to carry out now long-contemplated alterations and renewals of existing buildings. It is admitted that both material and labor costs are high, but it is also admitted that both will remain high for probably a period of ten years after the war. This statement can be checked by studying after-war conditions of our Civil War.



Skillman house, east elevation (before alterations).

Labor is never willing to accept a reduction in wages unless there is a readjustment of values of the commodities used in their daily life. Otherwise there are strikes, the final outcome being that labor usually wins out and the general public pay the increased prices.

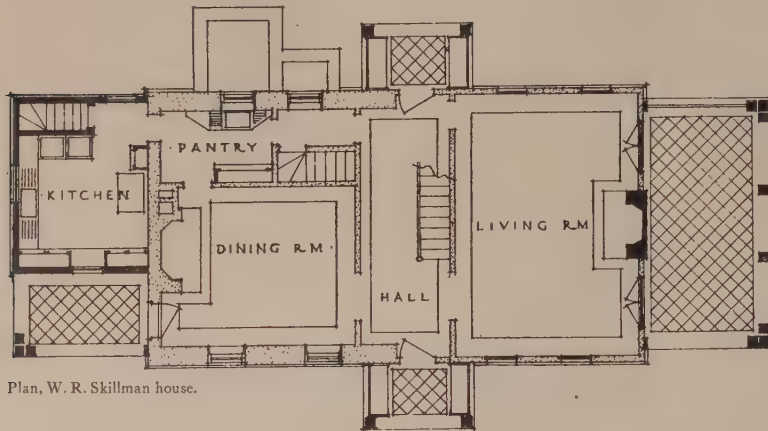
With reference to materials, they in most cases are priced by the question of supply and demand, the only exception to this being certain raw materials, as copper, steel, etc., on which the government has seen fit to determine a maximum price. It is a question whether the public opinion and other pressure will not revoke this ruling now when new high prices will be obtained. We have all read of the Allied powers' trade commissions travelling in this country preparing for their big building programmes



Residence, W. R. Skillman, Old Albany Post Road, Riverdale, New York (after alterations).



after the war. With this demand for our products and with a replacement of the home-coming soldiers on our hands, we will not be able to cope in production with the demand, and prices will be determined by the highest bidder. There-



fore, it would seem that one should not hesitate to begin alterations at this time.

What is probably the oldest house in upper New York City is the house recently altered for Mr. W. R. Skillman, on the Old Albany Post Road in the Riverdale section.

The house, with its crude construction, which has resisted the wear and tear of the winters of two centuries, and its picturesque surroundings, exemplifies the charm and mystery which every old landmark holds for the imaginative observer. These impressions are intensified by the picturesque wildness of the surrounding country and the almost virginal character of the woodland stretching in every direction away from the old building.

The Riverdale section has many other historic houses still standing and is full of Revolutionary lore. Organizations which have for their object the preservation of relics a few years ago made a thorough canvass of the section trying to locate furniture and other things which would serve to perpetuate the memories of past days, and the efforts were rewarded in many instances. The old Van Cortlandt mansion, in the park bearing that name, is used as a museum for the exhibition of these antiques.

The house altered is just north of the old southerly line of the Phillipse Manor Estate, the home of Louis Phillipse, under grant from the King of England. Records in the Manor House at Yonkers, now a museum, speak of the southerly gate lodge being a stone building used as an outpost on the main road of approach, thereby giving an historical connection to this old structure.

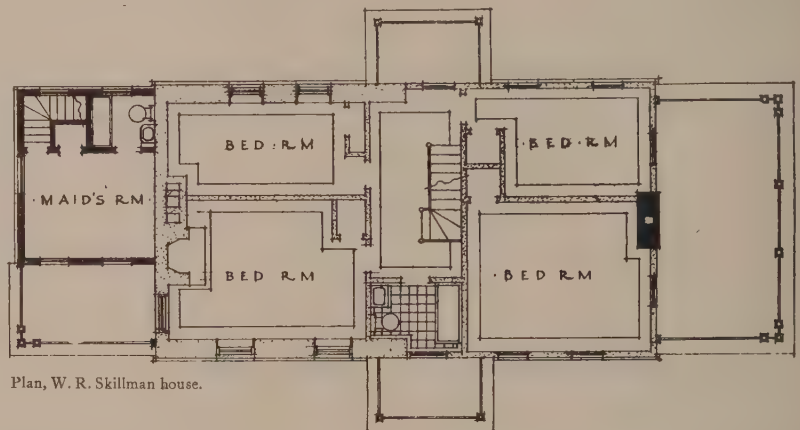
It is estimated by word handed down to be over two hundred years old and represents a type of construction that was almost primitive in its simplicity, the period before the Revolution. The main portion of stone is about twenty-four feet square and is built of rough masonry laid up with wide white lime joints and all whitewashed. Originally on the north was a small stone annex, but this was torn down about 1815 and the wood portion was added. The then owner decided that the new portion should be the most important, and, raising it above the old roof, took away most of the charm of the stone portion. In 1829 the property

came into the Delafield family, who owned it until 1915, when purchased by the present owner.

All the materials are hand-made; the nails of wrought iron, and the beams are hand-hewn. The laths were also made by hand and consist of long strips split from rough-hewn timbers. The supports on the first floor are about ten inches square; those on the second floor approximately four inches by six inches. The roof rafters are five inches wide by four inches deep as compared with two inches by eight inches customary in use at the present day, the latter using much less timber and yet giving greater strength.

The flooring consists of boards about ten inches wide and from one and a half to two inches thick; the wear of two centuries has caused, at various points, spots nearly worn through. From the kitchen there was a ladder which led to a small room under the roof containing one window two feet square. This space was originally used for slave quarters. The greater part of the southern side is taken up by a huge chimney which makes the wall at this end four feet thick. It opens into an old Dutch oven in the kitchen and a five-foot-wide fireplace in the dining-room and in the bedroom above. There are two fireplace openings of simple lime mortar finish with hearths of huge flagstones which have been so used that in places they resemble the rocks worn down by the ceaseless onrush of waters in the bed of a creek. The chimney is topped by brick probably brought over from Holland.

Small square porches protect each doorway to the cen-



tral hall, the original columns being very quaint in character and retained. As much of the old design and material was saved as was consistent with making the restoration a livable home with modern improvements. The roof on the newer or wood portion was lowered to the level of the old roof. On the stone portion a new shed dormer was added on the west to give headroom and make a practical bedroom out of the old slave quarters. In plan the old and small kitchen of the middle period was made into a pantry with a way to get down cellar added. A new kitchen wing was added on the south with a small porch from the dining-room balancing the new living-room porch on the north. The two remaining original porch columns were copied and used throughout. Over the kitchen and accessible by a private stair is a maid's room and bath. The two parlors, with their small corner fireplaces, were changed into one living-room with a large centre fireplace and doors on either side leading to the porch.





Rear, residence, W. R. Skillman, Old Albany Post Road, Riverdale-on-Hudson, New York (after alterations).

The dining-room fireplace was cleaned of its different accumulations of wall-paper, plaster, and finally cement, revealing a fine old lintel of Holland brick, the rest of the facing and back being of stone. This was cleaned and repointed with white lime and cement, while the shelf and panel moulds followed the work found buried and too decayed to save.

The hand-hewn beams were retained, but, to the architect's regret, new floors had to be laid, for there was not a sufficient appropriation to copy the old ones. There remained only two pairs of the original shutters and one pair of the original wrought-iron strap hinges. These were duplicated, the hinges being copied by a local blacksmith. After new siding was applied on the wooden portion and the entire exterior treated with new paint, a real transformation had occurred.

One of the most interesting features in connection with this ancient dwelling-house is an unusual growth of vines. These had become so heavy and strong through

years of steady and uninterrupted growth that they had forced themselves between the stonework and could even be seen in some of the rooms. In one place they raised a section of the roof rafters.

A large English ivy vine as tall as the house and the grape-vines at the main entrance were retained by building scaffolds to hold them, until the work was completed. Along the street and in front of the long perennial beds on each side of the main walk the old gray stone wall has been topped by a low, simple picket fence with gates.

As an afterthought and a twentieth-century convenience, a garage was called for and this was added on the south, near the kitchen wing, and connected by a lattice treatment to this new wing.

A less interesting job from the material to start with was the house purchased by Mr. O. L. Schwenke, Jr., on the Merrick Road, at Bay Shore, Long Island. The



Detail, old stone and shutters, two hundred years old.



structure was of that most unattractive middle period, partly erected around 1840, the greater part in the Queen Anne period, with its jigsaw work, narrow front porch, and upright batten treatment on the service extension.

The house and land was purchased, as was also true in the other alteration, for a price which practically ignored the old buildings standing, and in both cases the alterations, which were very extensive and included all the newer con-

greatly simplified. The large front gable was removed bodily to the left end, the small dormer removed from the main roof, while the entire roof was reshingled with hand-hewn cypress shingles laid wide to the weather, with courses narrowing in width as they approached the ridge.

The three central windows on the second floor were raised to line up with the others, and flower boxes were added to two of these. The old jigsaw-decorated porch



O. L. Schwencke house (before alterations).



O. L. Schwencke house.

veniences, cost one-third or one-half of a new house of similar size and requirements, to say nothing of the charm the old place always has if the restorations are well studied.

The Schwencke house stood on brick piers, the first floor being about three feet above the level ground surrounding the building. The building consisted, as shown in its original state, of a long house with a large dormer, which, luckily, had the same height and width as the one on the end of the main building. This, together with the fact that the main cornice was not broken but carried straight through, gave the architect the idea by which the entire house was

was completely obliterated and a simple pedimented portico was built with seats on each side. A new doorway with leaded glass side and fanlights was installed, completing the entrance treatment. A new grouping of windows was arranged on the first floor, while porches were added at each end, giving length to the house besides real comfort to the occupants.

The main transformation was secured by taking the fill obtained from the new excavation under the main house for a cellar and using this to form a terrace around the house. This had the effect of lowering the entire house.



Plan.



Plan, first story, O. L. Schwencke, Jr.

O. L. Schwencke residence (after alterations).





Dressing-room, residence, O. L. Schwencke, Jr.



Dining-room, residence, O. L. Schwencke, Jr.

As rich loam was not obtainable along the south shore this had to be hauled from the centre of the island. After about a year's constant search all over Long Island, the beautiful box bushes and hedges were assembled and planted, giving an aged appearance to the restoration, and taking away whatever newness there was in the finished effect.

In setting out to alter the third and largest house, the home of Mr. Edward C. Delafield, the architect had to consider the tradition of the house, whose occupant and family have been owners of over two hundred acres of property in this vicinity since 1829. It is one of the few remaining large estates between the east and west rivers and within the New York City limits. The house is located on a ridge several hundred feet above the Hudson, with rolling lawns reaching nearly to the river.

During the summer of 1915 Mr. Delafield decided to

have slight alterations done to the interior of his house, so consulted an architect. The exterior of the house, which consisted of a main portion with a service wing, was covered with shingles left to weather such as are often seen on sea-shore homes. There were large corner pilasters painted white, windows of large single panes, etc., the main redeeming feature being a gambrel roof derived from a real colonial example that it aped.

The first work done was mostly constructional and consisted of putting in new floors, modern bathrooms, and a new heating system. The living-room woodwork was of quartered oak finished light and with a light polish, with furniture to match. The wooden mantel was semi-Gothic in detail and ornately carved, with a cement facing below. As the family were away for the summer this room had a chance to be completely overhauled, and upon their return the small windows at the west end of the room had been



Servants' wing, residence, O. L. Schwencke, Jr.



Hall, residence, O. L. Schwencke, Jr.





Hall, residence, O. L. Schwencke, Jr.

changed to a grouping, with a large "picture window" in the centre, giving a sweeping view across the tree-dotted lawn and across the river to the beautiful Palisades directly opposite on the Jersey shore. The woodwork and even the furniture had taken on the appearance of old English bog-oak, the mantel had lost all of its carvings except the middle panel, consisting of the family coat of arms, which was incorporated in the design of the new and simpler work, while the cement facing had been changed to a soft gray-texture brick.

The family were so pleased with this change that they asked the architect to prepare sketches for a north wing, which was started the following spring. This time the architect had a more pleasing commission, and the owners were most liberal in their ideas for this new work.

The new wing has a separate entrance on the east side and therefore may be used for entertaining, independent of the main house. Opposite to this entrance are large folding glass doors leading out to a sun porch overlooking the Hudson. These doors are designed so that at any time they all may be opened, including the transoms, and the main frame then forms a proscenium arch and the porch becomes a stage, with the main room as the auditorium. Special lighting has been arranged for footlights, etc.; the doors fold-



Front, E. C. Delafield house (before alterations).

ing back entrance windows fireplace 1 en On e, an ar-d dressing-rooms on either side of the east side are bookcases with grouped the north end of the room a large either side by book-shelves to the ceiling.

An idea of the scale of this fireplace is given when one finds that it can burn six-foot logs, while a Formosa marble facing and hearth gives an interesting color note to the room. The floors are of quartered oak, laid herring-bone, and the walls are panelled to the ceiling. All the woodwork is of red-gum wood left natural, while the ceiling is of ornamental plaster in low relief arranged with thirty-five coffers, the centre husk of each holding a small electric bulb. After much figuring the architect arranged this ceiling lighting, which is used only during entertainments, into five circuits, each circuit lighting a symmetrical number of lights each time. The period of design of this room is the later Renaissance period of England, which is copied so readily from the Italian Renaissance. The low bookcases on the east wall have silent action and leaded glass doors. The centre of the leading is touched out with the family crest on stained glass. The walls are all panelled, the principal openings, etc., being formed with fluted pilasters supporting a dentiled wood cornice. The very simple panels are arranged to give restful wall surfaces on the west and south, the west wall to eventually hold tapestries, while the south walls, which con-



Rear, E. C. Delafield house (before alterations).

ceal the owner's stairs to the suite above, holds a very handsome portrait of Mr. John Bigelow, a relative of the family. This was painted by Mr. John Sargent, the late portrait artist. Provisions have been made for the lighting of these tapestries and pictures by special lino-lights in dull gilt fixtures, with slight decorations in color. The lighting brackets, of which there are sixteen, table lamps, and standards are of special design carved in wood and furnished in polychrome and gilt after the old Italian methods. The shades are of parchment and with the fixtures themselves carry out the color scheme of the room. The half shades on the brackets have a design showing dogwood-trees in bloom. These attractive trees surround the house and are numerous in the neighborhood, and therefore this motif was selected. Furniture, which was selected by the owners and the architect together, is of the simple, comfortable type kept very low to give height to the room.

Proceeding up the panelled stairway one can either enter the main house or the new dressing-room. This room, which opens to the master's bathroom or bedroom, is finished in red-gum wood left natural, same as the living-room. It has a three-foot wainscot; part of the panels spring open at your touch, disclosing convenient storage-place under the eaves, while other spaces hold radiators behind these grilles. The windows are of patent-casement variety which hinge at the





MAIN FRONT.



RIVER FRONT.

Dwight James Baum, Architect.

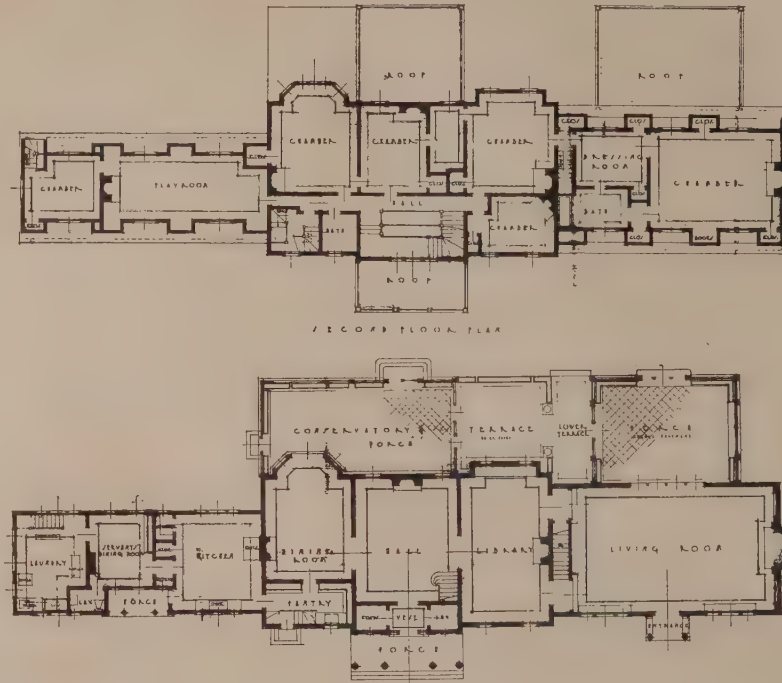
RESIDENCE, E. C. DELAFIELD, RIVERDALE-ON-HUDSON, N. Y. (after alterations).



centre, can slide either way, making possible the catching of any stray breeze, and the blinds are operated from the inside. All closets have sliding doors and built-in wardrobes with special appliances. The bathroom is tiled with dull glazed tile; the room has shower compartment and many built-in sanitary appliances. The bedroom has eastern and western exposure, a barrel-vault ceiling, and is finished with the other room in this wing in pearl-gray walls blending to a cream-white at the centre of the ceiling. A fireplace in the north wall is faced with buff brick and has a simple wood mantel. The roof is covered with hand-hewn cypress shingles dipped in a green stain, the hard spots not absorbing the stain and therefore giving a pleasing variation in color. The exterior is of warm gray stucco over hollow-tile construction, with a large local stone chimney on the north. The east entrance has a small porch with Doric columns and open-back seats on either side. The floor is paved with herring-bone brick with white cement borders. On the west there is a series of glass-enclosed porches, brick-paved terraces, and a glass conservatory. The terraces are all paved with herring-bone design of red brick, while the floors of the enclosed porches are white marble laid diagonally. Low-seat radiators, painted white, are placed around the glass surfaces, and these are made less conspicuous by flower boxes above, placed on legs. These boxes are lined with zinc and kept filled with sand-potted plants. The sand is kept wet, which both waters the flowers and keeps away the heat. The lighting fixtures here are parchment domes tight against the panelled ceiling, the designs being cut out and colored silks showing through. All windows in the main hall and dining-room were cut down and made into French doors, so there are now vistas into the two enclosed porches and conservatory from the new living-room, the hall, and the dining-room. At this period it was decided to again add to the alterations, but to go much further and do over the exterior of the main house and the south wing to conform to the north wing. The porte-cochère, which was too cramped for the modern automobile, was done away with. The shingle exterior, with the white pilasters, was covered with metal lath and finished with stucco matching the new wing, while the south wing was rebuilt, adding a laundry and a toilet-room on the first floor besides the special room for the cook above.

The pediment on the front of the house gave the architect an excuse for a columned two-story portico, so the lines of the pediment were retained and the old material used in the new work. The entrance to the vestibule was broadened by putting in a wide Dutch door with side lights, all treated and framed by delicate Corinthian pilasters and cornice above. The two small windows to the coat-room and lavatory were made interesting spots by covering with wrought-iron grilles set out from the building, causing shadows to occur. The side lights and railing above the cornice are also

of wrought iron. The stair landing has been given a pair of French doors which open on a small balcony, these doors also having side lights as below. The large columns supporting the pediment have special designed caps with similar details used in Georgian work. The ceiling of the portico is panelled, and a large bronze lantern, designed by the architect, forms the central point of interest. All of the cornices of the main building were restudied; medallions and bed mouldings were added to obtain the character desired by the architect. In the old south wing it was required to keep the same walls,



Plans, residence, E. C. Delafield, Riverdale-on-Hudson, N. Y.

roof lines, etc., and still give the appearance of lining up with the north wing. Cornice mouldings were changed, the chimney stuccoed, the roof was reshingled with cypress shingles, etc., which gives the desired general effect. The kitchen was given more ventilation and light by removing the double-hung windows and replacing the two triple-grouped windows. The old laundry was changed to a servants' dining-room, and the wing was extended, nearly balancing the north in length. The new laundry on the end was equipped with copper boiler and gas stove for heating water and electric washer and motor, laundry tubs, electric ironer, etc., with provisions for future mangle. At the south end there is an entrance at the laundry to a paved brick terrace for servants' use, which is to have an awning above and a balustrade formed by privet hedge on the three exposed sides. The old pantry in the main house was done over, building in new cupboards and sink and a special built-in silver-safe. All of the service rooms have a gray composition floor with sanitary base, with walls and ceiling treated so they can be washed down at regular intervals.

So out of the simple interior alterations on a middle-period house was developed one of the few large manor-houses in Greater New York City.

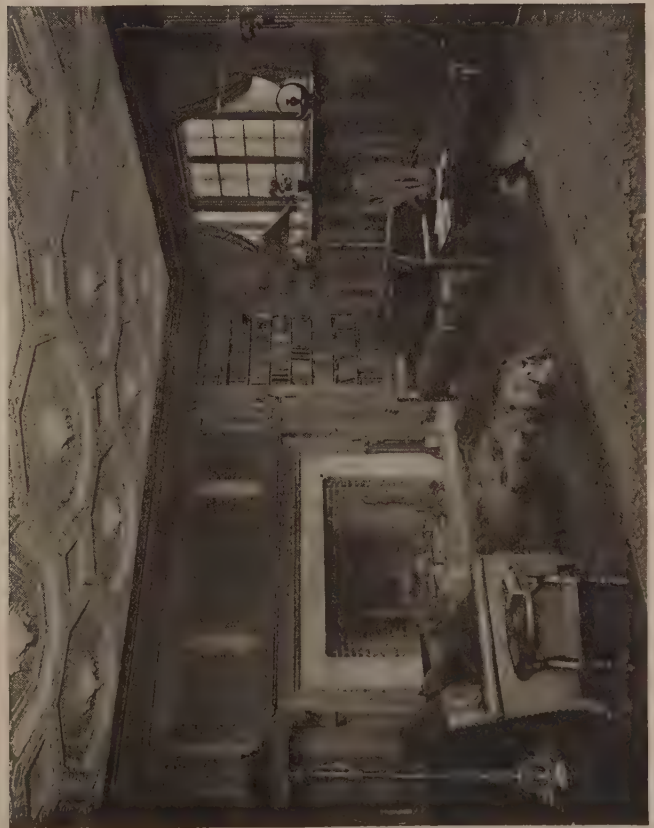




NORTH WING.



PORCH.



LIBRARY.



LIVING-ROOM.

RESIDENCE, E. C. DELAFIELD, RIVERDALE-ON-HUDSON, N. Y.  
(After alterations.)

Dwight James Baum, Architect.



## Regarding the Abolishment of the Architectural Division of the Construction Department of the Newark Board of Education

TO THE EDITOR OF ARCHITECTURE.

Dear Sir: In 1908 Newark adopted the small Board of Education composed of nine representative citizens appointed by the mayor to replace the large board of thirty-two members publicly elected on the basis of ward representation.

Under the large board school buildings were designed by architects in the main politically selected. As a result, Newark school buildings were generally poorly planned and devoid of good architectural character. This was so generally recognized that the new small board, following its organization, retained Professor A. D. F. Hamlin as professional adviser for the selection of an architect to organize a construction department. From among the various candidates Mr. Guilbert was appointed on Professor Hamlin's recommendation and not for political reasons, he not even being a local resident at the time.

Mr. Guilbert brought to the position the wide experience of his many years of service in offices of some of the best-known New York, Chicago, and Boston architects, organizing the department with high-grade men of known qualifications and not politically connected.

The organization of this construction department quite naturally antagonized the local architects and their affiliated interests previously handling school-building work, and incidentally doing much as they pleased. These interests more or less successfully maintained a propaganda to create suspicion of Mr. Guilbert's work, first by attacking the architectural character of the buildings as unwarranted extravagance, which, however, lost force as the work gained public appreciation, approval, and recognition that the superior buildings produced were not costing more than previously unsatisfactory types. Later on the attacks shifted to charges of excessive department costs, although no cost data were ever requested or obtained.

Political changes never seriously affected Mr. Guilbert's status, as he took no known interest in political matters. Since Mr. Guilbert's death, however, political changes have brought to the fore the antagonistic interests. These attacks the architect was prepared to meet with data, but opportunity to do so did not favorably present itself, as the board arrived at the decision to abolish the department in secret conferences from which he and his office-cost-maintenance records were excluded. These cost records show that the department was conducted well within the amount of standard architectural fees the city of Newark pays private architects it retains for its other similar municipal-building construction work.

The greatest public value of the department was that its work was specialized and devoted to one end only—that the buildings designed and constructed under its jurisdiction should function in a progressive manner as important adjuncts of the city's educational system. The favorable attention this work has received from outside educational authorities and architects interested in school-building problems shows that the work of the department was a success.

The abolishment of the department, instead of eliminating political and official influence from the construction of the city's future schools, promises rather a return to such formerly existing conditions, for ten years they having been absent. This is generally understood by those familiar with the prevailing situation.

It is commonly recognized by all students of public service that the administration of public business in a clean-cut business manner continues only for periods, returning to old, discarded political conditions, repeating in cycles.

Yours truly,

LOUIS SONNTAG,  
*Architect.*

## Book Reviews

**DECORATIVE TEXTILES.** An illustrated book on coverings for furniture, walls, and floors, including damasks, brocades, and velvets, tapestries, laces, embroideries, chintzes, cretonnes, drapery and furniture

trimmings, wall-papers, carpets and rugs, tooled and illuminated leathers. By George Leland Hunter. With 580 illustrations. 27 plates in color. \$15.00 net. Philadelphia and London: J. B. Lippincott Company; Grand Rapids: The Dean-Hicks Company. 1918.

If the war put a stop to or greatly reduced the production of the industrial arts so far as manufacturing was concerned, the period was yet tremendously profitable in the consistent efforts made by various agencies to develop a better quality of design and public taste. The exhibition of the Architectural League last year was a distinct advance along such lines, and the Metropolitan Museum of Art and the Museum of Natural History of New York have opened their treasures to both students and manufacturers who wish to avail themselves of their great resources. The Metropolitan Museum is giving a series of "Salespeoples' Seminars," with an authority in charge, and at the galleries of the Art Alliance there have been notable exhibitions encouraged by a series of prizes. Commercial art in America has a long, long way to advance to equal the best that Europe has given us, but there are manifest signs of a better future. Nothing more timely or more to the purpose has been presented than Mr. Hunter's sumptuous and beautifully printed book. Its black-and-white plates and its remarkably accurate plates in full color give it a pictorial value beyond anything else on the subject in print. As to the text the preface expresses the nature of the writing quite fully and justly:

"Things made on the loom are called textiles, from the Latin word for cloth; and cloths used to dress the walls and furniture of rooms are called decorative, by contrast with architectural, which refers primarily to the structures decorated. So that, when it was decided to publish this book on rugs and carpets, tapestries and embroideries, damasks, brocades and velvets, chintzes and cretonnes, drapery and furniture trimmings, the inevitable title seemed to be 'Decorative Textiles.' Nor did the addition of chapters on 'Wall Papers and Illuminated Leathers' render the title less appropriate, because both are also decoratively used and rely for their success largely upon texture effects borrowed from textiles.

"This is the first comprehensive book on the subject to be published. Embodying, as it does, the results of many years of intimate acquaintance with weaves ancient and modern, it appeals equally to those who buy and use and those who make and sell. Written in simple, direct style, even when treating technical questions technically, it will be found invaluable not only to those who study and teach in schools and colleges, but also to those who read for personal culture and domestic practice."

The contents include chapters on the following subjects, all splendidly illustrated:

"Damasks, Brocades and Velvets," Part I; "Damasks, Brocades and Velvets," Part II; "Damasks, Brocades and Velvets," Part III; "Fundamental and Modern Weaves," "Laces," "Embroideries," "Carpets and Rugs," "Chinese and Bokhara Rugs," "Caucasian and Turkish Rugs," "Persian and Indian Rugs," "Tapestries and Their Imitations," "Gothic Tapestries," "Renaissance Tapestries," "Gobelins, Beauvais, Mortlake Tapestries," "Tapestry Furniture Coverings," "Chintzes and Cretonnes," "Tooled and Illuminated Leathers," "Wall Papers," "Drapery and Furniture Trimmings," "Working Bibliography of Decorative Textiles."

It is a book of inestimable value as a reference, and its authority and comprehensiveness are equal to its distinguished and handsome appearance.

## Concrete Construction Will Be More Widely Used in Both England and France

**S**IMPLE concrete construction suitable for dwelling-houses and other buildings has been devised and is being largely used in America to secure a minimum cost of forms and rapidity of construction. It involves a combination of pre-moulded concrete sectional columns connected by sectional wall forms. The columns are made of comparatively short hollow blocks having pairs of shoulders projecting from their opposite ends. These are laid up rapidly in successive courses to the required height of the wall forms. They are keyed, clamped, or braced to correct line, and the vertical interior space is filled with monolithic concrete containing the required vertical reinforcement rods. As soon as this concrete hardens, solid, strong columns are provided and the panels of wall forms can be placed on each side between a pair of columns and drawn up tightly against the column by ordinary transverse tie bolts. After the form is concreted the lower portions of the panels can be removed and put on above in the usual way, thus providing rapid and simple construction for the walls. With competent superintendence the method might well be more frequently adopted here.

From "The Building News," London.



## "Ruffinmede"

Near Huntington, Long Island

THE house of Mr. J. Alexander Hayden is one of the most charmingly artistic of the many beautiful country homes built by New Yorkers and others on Long Island within the last decade.

The entrance-porch of brick, with pitched slate roof, boarded gable batten door, and semicircular step laid in brick, opens into the hall. No attempt has been made to make the entrance "imposing," the treatment being in keeping with the style of the house.

This type of house was selected from a place known as "Upper Dorvel House," situated in the Cotswold Hills district in England. It was simple in character, everything of a so-called ornamental nature being avoided.

In the honest and straightforward use of the materials, brick, stone, and slate, handled with skill, lies the secret of the success of the whole. The architecture of this house was carried out under the direction of the owner by Mr. Lawrence Baraud, a young Englishman who had some training in his own country, and Mr. A. Booth, chief designer of the Hayden Company.

We enter the square hall with opposite front and back doors, giving light and air, so necessary in a summer house, and also a charming view of the lawn and rose garden, shrubbery and trees beyond. Perhaps the most attractive feature of this hall is the refreshing simplicity of the treatment. The walls are lime-washed plaster of uneven surface, the only woodwork being the doors and "screen" at the fireplace end of the room, forming an ingle-nook, with high-shaped end settees flanking the fireplace, the backs of these carried up high enough to form one side of a passage leading on the right to the pantry and dining-room and on the left to the concealed staircase.

Further interest is given the ingle-nook by the raised brick floor, the brick fireplace, and recessed niche above for an old iron candlestick.

The batten doors are of early type with wrought-iron strap hinges.

The white walls are covered with fine old tapestries. High-backed chairs, a couple of oak tables, and a carved oak chest leave nothing to be desired in the way of furnishings. Varied as the pieces are, there is a delightful harmony and, what is very important, no overcrowding.

In the dining-room a pleasing feature is the open fire-

place of stone and brick, with carved mantel beam of wood of pronounced Tudor character, the only touch of architectural decoration shown, which adds not a little to the interest of the room.

The sideboard is a low-panelled front Jacobean piece, which goes well with the chairs of Stuart pattern in black, with gayly colored black ground and glazed chintz loose pads.

The double-deck serving-table, after one in Cheetham College, Manchester, England, and Queen Anne table (extension), with a humidor of especial interest, being of Gothic construction, iron-bound, after an antique "strong box," complete the furnishings of this delightful room. Occupying as it does an entire wing, there are windows in groups of three on two sides and on either side of the fireplace.

Entering the living-room, one is struck by the restfulness of the whole interior. It is distinctly "livable." Just opposite the door a great stone fireplace with raised stone hearth set in a panelled bay, with windows in either niche, tall mantel with clock, etc., a low-backed sofa covered with tapestry of crewel-work on one side and a well-appointed writing-table of Charles II period on the other, facing four small-paned windows which flood the room with the brightness of the setting sun. Opposite, looking into

the sun parlor, a row of leaded-glass lights make a pleasant change in the wall treatment, which is of dark panelled oak, and on one side filled with a charming arrangement of bookshelves with cabinets beneath. The dark beauty of the wood panelling shows the quaint tapestry, the silver candlesticks and ornaments about the room to the best advantage.

The sun parlor, which forms an entire wing, is practically out-of-doors. On three sides brick and stone arches filled in with glass look upon the shaded lawn, rose garden, and a charming vista where the little god Pan makes music all day long, and the birds bathe and twitter around a bath where a mischievous nymph holds forever captive a swan.

The furnishings of the sun parlor are of wicker.

Passing out into the cloistered porch, or loggia, which also gives access to the hall, we step out on the lawn, which slopes away to the golf-links on the north, and on the east ascends to the rose garden and a clump of shrubbery, which conceals the garage, barns, etc., without seeming to have



Entrance.





any other purpose than that of pure and simple decorativeness.

To return to the house, one of its most attractive rooms is a small one, sacred to our hostess. This "den," or writing-room, is entered not directly from the hall but, for greater privacy, from the first landing of the stairway. The perfect appointments of this little "snuggery" are charmingly in keeping with its uses.

The second floor of this "House of Seven Gables" contains seven bedrooms. That over the dining-room wing is approached from the head of the stairs through an arched entrance and has a treatment of white walls and woodwork, white tiled bathroom, and furniture of Jacobean oak so very pure and severe in detail.

Three other suites, each with bath, are entered from the long hallway, each being treated in a different color—the "Lilac Room," the "Yellow Room," and the "Green Room," with bright chintz covers to emphasize the color scheme and silk curtains of small pattern.

Well-chosen prints on the softly tinted walls make a cheerful interior full of subdued color.

Of not least importance is the kitchen wing, screened from the lawn by a high rustic trellis over which ramblers and creepers run riot.

Above the kitchen are the servants' rooms, looking toward the garage and service entrance.

The arrangement of the kitchen; cabinets, built-in refrigerator and pantry, separating it from dining-room and hall, leave nothing to be desired in the way of comfort and convenience, and these are all grouped in the kitchen wing and apart from, though a part of, the main building.

Around this quaintly simple but most artistic country house the trees on its acres of woodland are of great age, size, and variety. There are thirty-six different varieties, from Japanese maple to the great gnarled oaks and the gaunt old hemlocks.



The estate "Ruilinmede."



# Camp Merritt Inn

Edward L. Tilton and Alfred Morton Githens, Architects

CAMP MERRITT lies in New Jersey across the Hudson from New York. As it is one of the great embarkation camps and will doubtless soon be a receiving camp, there are many visitors to be lodged and entertained. Here, too, the boys have their chance to buy little odds and ends, play a few games of pool, or vary their barrack fare.

Camp Merritt Inn was designed to meet these needs. A fine old estate at the edge of the camp was leased, the existing house utilized, and increased accommodation planned. Many old trees made plotting the new buildings difficult, for the lessees realized that trees were an asset, and if retained the place would remain a little oasis in the dreary ranges of bare barracks. It was desired that the buildings be cheerful and pleasant to see, a club or country inn in character rather than an army building, suggestive of an open hospitality.

The site is approached from the north and west, but mainly from the southeast, where two roads intersect. Facing this corner is the chief entrance, gay with its flags, its shining signs, its curves in eaves-lines and archways.

Entering, one is in a large six-sided lobby; to the left is a passage with shops on either hand, leading to the old house where the administrative offices and some of the guest-rooms are; to the right, the stairway up to the large pool-room with its 25 tables, the photograph studio and additional guest-rooms; ahead is a porch open to the inner lawn.

The cafeteria fills the north wing and completes the U-shaped new buildings. The old barn serves for store-rooms and servants' quarters.

The buildings are somewhat more expensive in construction than the ordinary cantonment buildings; roofs are of a better quality "roll-roofing," walls finished in stucco, outside woodwork painted wherever it shows.

Under all is a great platform of concrete, finishing as a cement floor for the entire first story. This proved little more expensive than the usual wood floor on beams and wooden posts and could be laid much faster.

The walls are not sheathed, but Bishopric lath is nailed to the studs and receives the stucco. Inside, the walls and partitions are wainscoted to the window-sills with smooth tongued-and-grooved spruce; pulp wall-board continues to the ceiling with lattice stripping over the joints, forming panels

four by eight feet or a little less, arranging symmetrically with the windows.

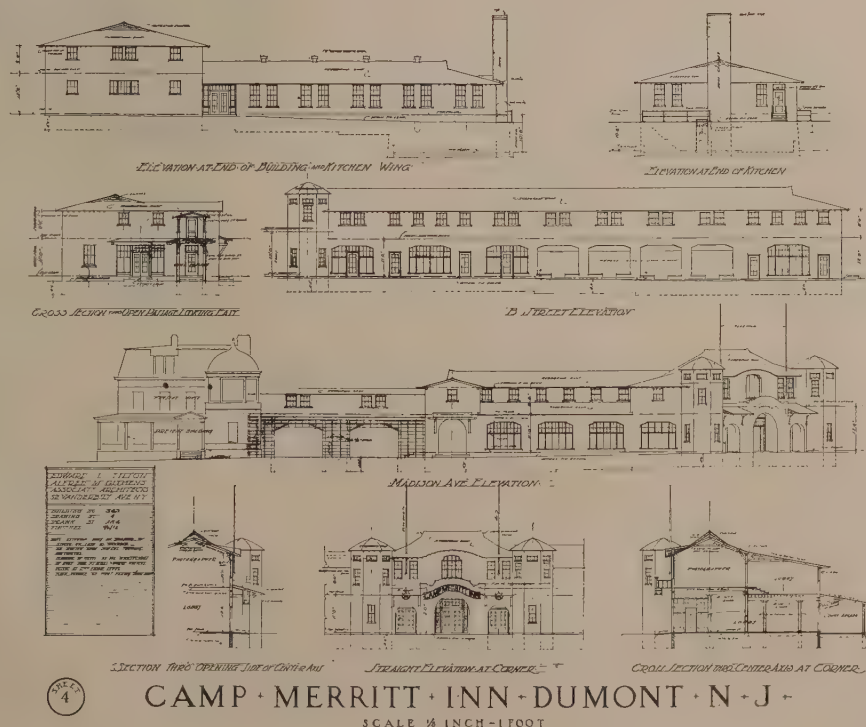
Most of the beams and rafters are exposed. In the cafeteria only are they painted, a violet-tinged white, in kalsomine, with wainscot and trim a warm brown and window curtains a burnt orange.

The color outside is rather vivid, a scheme of black, strong yellow, and yellowish gray, with the underside of the eaves a dull Venetian red; the stucco is warm gray, the roofs, of course, dark gray.

Many vines are to be planted against the walls; in certain portions rambler roses and Virginia creeper, in others wisteria and trumpet creeper. Here and there are to be masses of shrubs, weigelia, deutzia, bush-honeysuckle, and mock-orange. There were many perennials in the old garden which were heeled in during building operations and replanted afterward.



View in court.



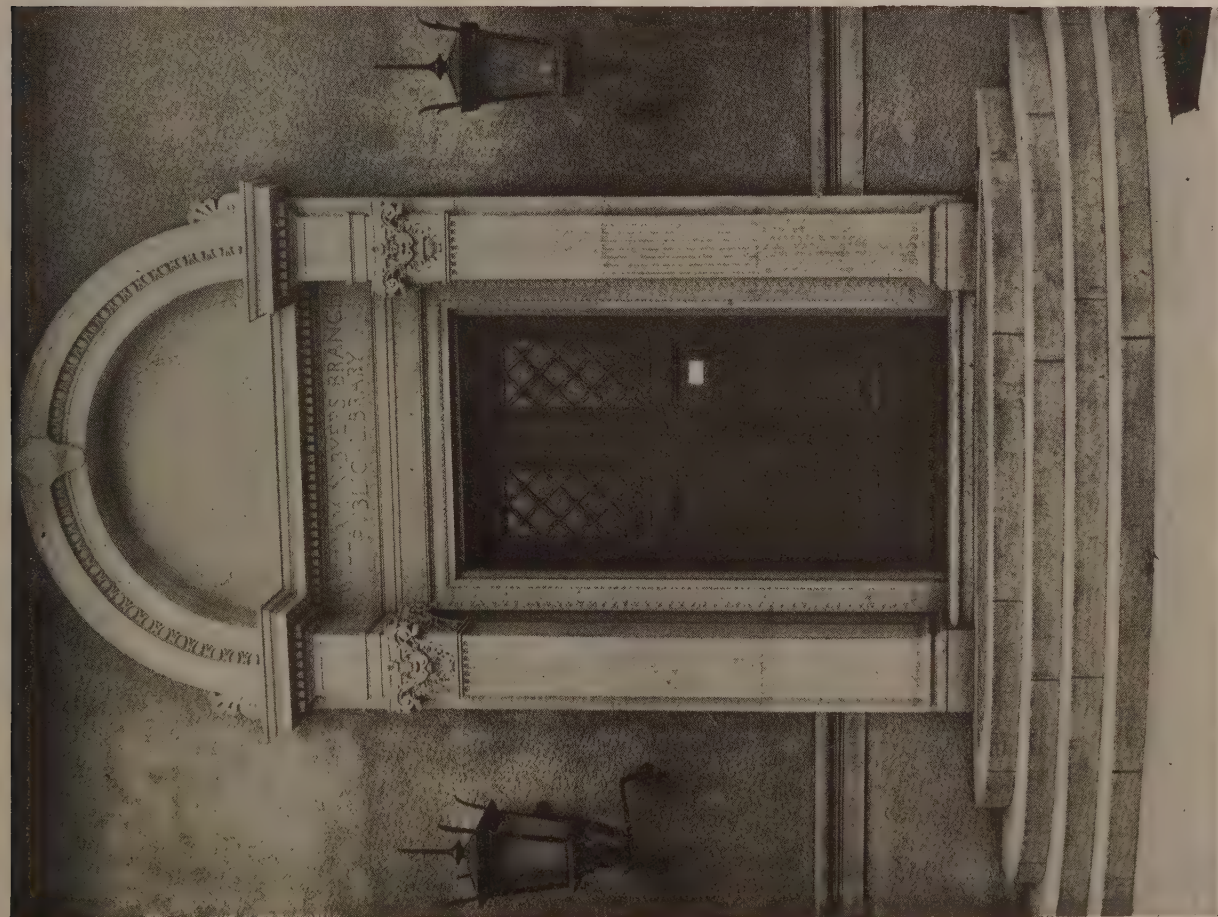




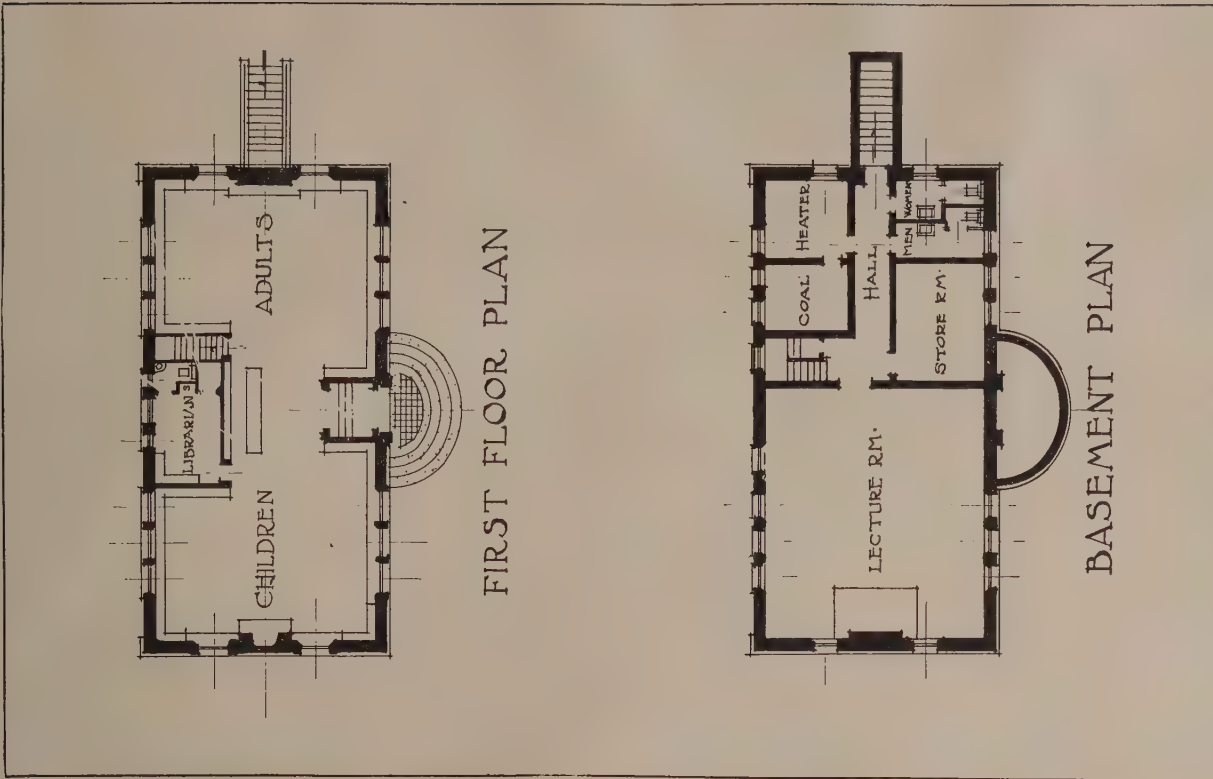
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Varian &amp; Varian, Architects.





ENTRANCE.



PLANS.

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# Legal Decisions of Interest to the Architect

These decisions are edited by Mr. John Simpson, the well-known lawyer

## MECHANICS' LIENS—MARSHALLING ASSETS

The Connecticut Supreme Court of Errors holds that a subcontractor who served notice before the owner had ceased paying the contractor cannot, on the theory of marshalling, be required by other subcontractors who failed to serve such timely notice to look to the owner, to the amount of such payments, for full satisfaction of his lien before sharing with them in the distribution of an unpaid balance of the contract price, since the owner was liable to the lienor serving notice only to the amount of his claim left unpaid after distribution of the amount still owing the principal contractor. Lienors cannot compel another lienor to resort to other security where the relation of debtor and creditor does not exist between the former and the owner of the property affected by the liens.—*Stone vs. Moomjian* (Conn.), 103 Atl. 635.

## CONCLUSIVENESS OF ARCHITECTS' CERTIFICATES

Whether the certificates of an architect were conclusive on the owner as to the acceptance of the work and the amount due thereon depends upon the terms of such certificates and the authority under which they were issued. To bind the owner of the property in such a case, the architect must act within the scope of his authority. Architects' certificates as to amount due for labor and materials contained the following provision: "Notice: This certificate is an expression of the architect's opinion and shall at no time be considered as a legal obligation on his part; neither shall same be considered as an acceptance of any work done or materials furnished." The Indiana Appellate Court holds that such certificates were not conclusive on the owner.—*Wacker vs. Essex* (Ind.), 119 N. E. 466.

## CONSTRUCTION OF BUILDING RESTRICTION

An ordinance prohibited garages in blocks wherein two-thirds of the buildings on both sides of the street were used exclusively for residence purposes or within one hundred feet of any such street, without the consent of a majority of the property owners on both sides of the street, according to the frontage. It also provided that a building fronting upon another street and located upon a corner lot should not be considered in determining such two-thirds of the residential buildings. The Illinois Appellate Division holds that buildings on corner lots should not be considered in determining the residential character of buildings, but should be in obtaining the consents of owners.—*Hollatz vs. Gerberding*, 204 Ill. App. 419.

## LIABILITY OF CONTRACTOR'S SURETY—PROTECTION OF LIENS

A construction contract provided that the contractor was to "furnish all skill, labor, and material required for the complete performance of said improvement, in its each and every detail," and the contractor paid a lump sum therefor. The Washington Supreme Court holds that the contract required the contractor to furnish such labor and material at his own cost and expense and bound him to protect the property against liens. The contract did not ex-

pressly provide for a bond to secure performance; but the contract and a bond securing performance were executed simultaneously, and the bond referred to the contract, and made it a part thereof "as fully as if written herein," and required the surety to pay out money which should be paid to it instead of to the contractor on the contract price, "for the protection of all parties in interest." It is held that the surety was liable on its bond in at least a sum which was paid to it, instead of to the contractor, pursuant to the bond, on its payment of such sum to the contractor and the subsequent foreclosure of a lien for a larger amount upon the property, which the owner was compelled to pay to free the property therefrom.—*Island Gun Club vs. National Surety Co.* (Wash.), 172 Pac. 209.

## RELEASE OF SURETY—EXTENSIONS

The Indiana Supreme Court holds that the surety on a contractor's bond to secure performance and payment of material-men was not released by extension of time by renewals of a note given by the contractor to a material-man, not as payment, but as evidence merely of the indebtedness, where the bond did not fix the maturity of the surety's obligation, nor did the contract for the performance of which it was given. The bond provided that the contractors should pay for all materials used in the construction of the improvement, but the time when the payment should be made was not stated. The amount and time of payment was indefinite, and in this particular quite unlike a case where the debt is known, as also the time of its maturity. The court doubted if the contractor, or the surety, at the time of the execution of the bond, knew when or by whom the materials for the improvement would be supplied or under what conditions as to time of payment such purchases would be made, or when the bills therefor would be presented for payment. In the very nature of the contract, all of these matters are ordinarily left to the contractor. Doubtless a surety, by proper stipulation, may protect himself against unnecessary delay in the presentation of claims, if the claimant would look to him; but there was no attempt to do so in this case.—*State vs. Adams* (Ind.), 118 N. E. 680.

## ARCHITECTS' AUTHORITY TO MAKE CONTRACTS

Action was brought against the owners of a building for the erection of mail-chutes therein. The only person whom the plaintiff attempted to show was the owner's agent was the architect of the building, as shown by the contract between the owner and the general contractor. That contract did not give the architect any powers other than those ordinarily given to supervising architects in the erection of buildings. There was no other evidence of any other authority to the architect to enter into a contract on the owner's behalf. The trial court entered a compulsory non-suit. The Pennsylvania Supreme Court holds that the burden was upon the plaintiff to show that the architect had authority to make the alleged contract with it upon which it brought suit. It not only failed to do so, but showed affirmatively by the architect himself, whom it called as a witness, that he had no such authority.—*American Mailing Device Corp. vs. Widener* (Pa.), 103 Atl. 875.



## DAMAGES FOR NON-PERFORMANCE OF BUILDING CONTRACT

The contract between a principal contractor and a subcontractor provided that if the subcontractor should delay the work the principal contractor might proceed therewith "if same is not done within three days' notice" to prosecute the work. It is held that no notice was required to authorize the contractor to complete the work where the subcontractor entirely abandoned the contract. The owner completed the job and deducted the cost thereof from the amount payable to the principal contractor under his contract. It is held that the principal contractor was damaged to the extent of such deduction and could recover such damages from the subcontractor's bondsmen.—*New England Equitable Ins. Co. vs. Chicago Bonding & Surety Co.*, 172 Pac. 1122.

## CONSTRUCTION INDEMNITY BOND

The Supreme Court of Pennsylvania holds that a bond given to protect an owner of property against loss from the filing of mechanics' liens against a building to be erected by a contractor for loss from the contractor's failure to complete the building was a contract of indemnity, and where the contractor did not begin construction the owner could not recover thereon for expenses incurred for conveyancing, title insurance, and loss on a resale of the land.—*Spiese vs. Shee* (Pa.), 103 Atl. 871.

## LIABILITY FOR FAULTY CONSTRUCTION

In an action for damages for failure to erect a building in a workmanlike manner according to contract, the defendant contractor's motion for non-suit was held properly denied, there being no evidence that the plaintiff owners were responsible for the faulty construction complained of.—*Watson vs. Anderson* (Cal.), 173 Pac. 394.

## SURETY BONDS—UNAUTHORIZED PAYMENTS TO PRINCIPAL

The Washington Supreme Court holds that the failure of contractors to retain the 15 per cent reserve balance of sums due under a subcontract, as provided by the surety company's bond covering performance of such subcontract, did not release the surety company where more than such 15 per cent, and in fact more than the contract price with extras added, was used by the subcontractor to pay creditors, thereby reducing the surety company's liability by just that much; the surety company sustaining no loss thereby.

Hogart, the subcontractor for the lathing and plastering, sublet the lathing to another. Hogart's bond read: "And shall also retain that portion, if any, which such contract specifies the obligees shall or may retain of the value of all work performed or materials furnished in the prosecution of such contract . . . until the complete performance by the principal of all the terms." The court said: "Now, remembering appellant's (the surety company's) obligation is to assure the performance of Hogart's contract with respondents, notice must be kept of the terms of that contract, among which is the following: A payment of 85 per cent to be made to the party of the first part (Hogart) of the value of labor and materials actually incorporated into said work or approved estimates on the 10th day of each month during the preceding month. The contract does not provide for payment to the contractor, as the work progressed, of 85 per cent of the money earned, measured by the contract price, but of the 'value of labor and materials actually incorporated into said work on approved estimates.' Hogart was working as subcontractor under a lump-sum contract, and if it be true

that his contract price was too low the payment of 85 per cent of value actually put into the job would lead to just such difficulty as we find here; for it appears from the evidence that the contractor spent on the job \$600 more than he received, and still, at the time of his default, there were unpaid large sums against this work.

"In the case of *Northwestern Nat. Bank vs. Guardian C. & G. Co.*, 93 Wash. 635, 161 Pac. 173, we held, in line with earlier decisions of this court therein referred to, that this contractor's reserve constitutes a trust fund for creditors, and that the surety has the right of subrogation to that balance should he be compelled to pay creditors, and also that he has the right to prevent its dissipation; and, continuing, we said in that case, quoting from *Maryland Casualty Co. vs. Washington Nat. Bank*, 92 Wash. 497, 159 Pac. 689: 'His expectation when he goes on the bond is plain; the principal may squander 80 per cent, leaving the surety at the mercy of the creditors, but there is at least 20 that will be applied to the creditors in spite of him. This amount, originally reserved to protect merely the creditors, is a collateral security of the principal available to the paying surety.'

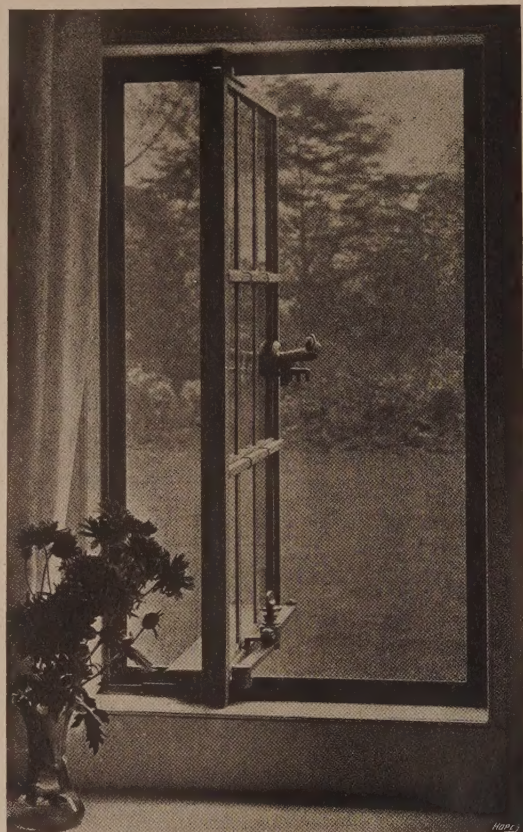
"It is plain that 15 per cent of this contract price has not been squandered; but more than that amount, indeed more than the contract price with extras added, has been used to pay creditors, every dollar of which diminished the bonding company's liability by just that much. Appellant insists on the rule 'of strict right of law,' but in the case of *Manhattan Co. vs. United States F. & G. Co.*, 77 Wash. 405, 137 Pac. 1003 (in which a number of earlier cases of this court are reviewed), the rule is announced that a compensated surety on a building contract is not released unless something is done to his prejudice, and that payments during the progress of the work, in excess of the amount due, where they are necessary to protect the property from lien claims of laborers, the amount of which is not questioned, will not release the surety. In all good reason the respondents here (the contractors who sublet the lathing and plastering to Hogart) occupy just as strong a position as the owner of the building would, because, it being a public building, they are required to furnish bond themselves to take care of all claims for labor and material going into the building." Judgment for the plaintiffs was affirmed.—*Finne vs. Maryland Casualty Co.* (Wash.), 173 Pac. 501.

## PAYMENT WITHOUT CERTIFICATE NO DISCHARGE OF SURETY

The Texas Court of Civil Appeals holds that the architect's certificate is "but evidence to the owner that the work and material in the building at the time are according to the plans and specifications, and that the correct amount therefor is properly due the contractor. The production of the certificate can accomplish nothing more. The interest of the sureties on the bond in this stipulation is only in the fact that the money be actually paid for the work and material in the building. And, the issuance of the certificate in the progress of the work being for the benefit of the owner of the building, the owner may waive it at his option and accept other proofs of the fact. *Blethen & Terry vs. Blake*, 44 Cal. 117. And it may be presumed that the payment by the owner in this instant case was as provided 'upon satisfactory evidence, such as receipted accounts or releases for all materials and labor that have been furnished and used in construction of said building,' and that there was by the owner a waiver, as he had the option to do, only of the certificates of the architect. For it is evident

(Continued on page 351)





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in the findings of the court that the labor and material were satisfactorily in place in the building according to the plans and specifications, and that 75 per cent of the amount of such labor and material was then due to be paid by the owner under the contract. And it is concluded that neither the principal nor the sureties on the bond may legally claim a violation of the terms of the contract operating as a release of their obligation because of the mere fact that the owner of the building made the particular payments without the issuance of the architect's certificate for such payments."—*Williams vs. Baldwin* (Tex.), 202 S. W. 975.

#### REGISTRATION OF LICENSED ARCHITECTS

A demurrer was sustained to an information for alleged violation of the North Dakota statute providing for the registration of licensed architects. The title of the act (Chapter 58, Session Laws of 1917), as finally adopted, reads: "A bill for an act providing for the registration of licensed architects and for regulating the practice of architecture as a profession in the State of North Dakota." Section 15, as finally adopted, reads: "No person shall begin to use the title 'licensed architect' or any variation of the same, or any other words, letters, or device to indicate that the person using the same is a licensed architect, after the approval of this act, without being registered as an architect, in accordance with the provisions of this act." Section 19, as finally passed, is as follows: "In case of a copartnership of licensed architects, each member must hold a certificate of practice." Section 30 of the act reads: "Every registered licensed architect shall within thirty days record his certificate of registration with the secretary of State of North Dakota, who shall provide a special book for such purpose." The North

Dakota Supreme Court has affirmed the order sustaining the demurrer, holding that the act does not abridge the right of a professional architect to continue to practise his profession as an unlicensed architect.—*State vs. Gillespie* (N. Dak.), 168 N. W. 38.

#### CONSTRUCTION WORK MAY DATE FROM COMMENCEMENT OF DEMOLITION OF EXISTING BUILDINGS

Before an apartment-house could be constructed upon a lot it was necessary to tear down a dwelling-house thereon. The demolition was performed under the same contract as the construction. The Pennsylvania Supreme Court holds that such demolition constitutes a "visible commencement upon the ground of the work of building," within the Pennsylvania Mechanic's Lien Act defining the priority of liens, so that a mechanic's lien filed for work, labor, and materials in the construction dated from the commencement of such demolition and was prior to a mortgage executed and recorded after the demolition had been completed.—*Ketcham v. Land, Title & Trust Co.* (Pa.), 101 Atl. 764.

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